

Sept 8th 54.

ORMSBY LODGE
EBENSBURG, PENNSYLVANIA

Dear Mrs Halpert

I may not be able to get to New York until about the second week of October. My hope to reach that proposed meeting with you Sept. 14th has been shattered by unexpected developments in personal matters requiring my return either to this place or Washington or both during the late September weeks. If I can see my chance to get down you might see me any time but it cannot be certain or even probable. You have my list of early drawings. As to the photographs

This copy for Downtown Gallery: attn. Mr. John Marin Jr.

24 September 1954

Mr. Alexander Malitsky
Malitsky Art Books
39-44 222nd Street
Bayside L.I., N.Y.

Dear Mr. Malitsky:

I have yours of the 22nd for which I like to thank you.

It would probably have been better to wait for my letter to arrive at Downtown Gallery, since Downtown in all probability were not aware of the fact that, when at Brentano's, you were a steady seller of this portfolio.

I have written Mr. Marin again to inform him of our past relationship, so that he will be in a position to weigh all the facts involved.

While I would like to see you continue to handle this book, I do not consider it good business practice to tell our distributor - in this case The Downtown Gallery - what discounts they should give to third party distributors. As distributor Mr. Marin must protect his own margin.

On the other hand, I feel that you would be well served to discuss with Mr. John Marin Jr. once again this matter, including such advertising as you propose. The book should be a good item for the coming season, and it would be good to have it go into the type of hands that formed your customer circle at Brentano's.

Hoping that you will arrive at a mutually satisfactory arrangement, I remain,

Sincerely yours,

Estate of Robert Freund, dec.
The Twin Editions

Stephen A. Jarislowsky

168 Beverley Avenue
Mount Royal, Que.

September 19, 1954

Mr. James Denton Hogan
Professor, Department of Art
University of Illinois
Urbana, Illinois

Dear Prof. Hogan:

Indeed it will be very nice to see you and Prof. Donovan in October. During the month we will have on view the latest examples by the following artists: Davis, O'Keeffe, Shahn, Sheeler, Zorach, and of course the balance of our group. I do not recall whether you include recently deceased artists like Karfiol, Kuniyoshi, Marin and Spencer. If you do, we shall be glad to show you paintings by the latter.

My very best regards.

Sincerely yours

EDHL

September third,
1 9 5 4

Mr. James T. Flexner,
538 East 83d Street,
New York, N. Y.

Dear Mr. Flexner:

I read your very interesting article in the September issue of "ANTIQUES" and am looking forward to the publication of your book.

It was nice to see the "Royal Psalmist" reproduced. Also, I was intrigued with the additional information you have on this picture and am very eager to get all the data you have available. For instance, your reference to her dates - 1797 to 1833. This indicates that you have found her name in some publication or whatever and must have documentation which would be most valuable to me. I should also like to ascertain where I can find the original emblem of Liberty to compare with what I always considered an angel in the sky, playing a flute.

I have spent part of the summer playing around with folk art and am trying to complete my data in connection with a number of phases in the field.

Won't you write me at your convenience and do come in to say "hello" when we reopen after the holidays.

Sincerely yours,

agh-k.

September 20, 1954

Mr. Heinrich Schwarz
Davison Art Center
Wesleyan University
Middletown, Connecticut

Dear Mr. Schwarz:

Thank you so much for giving me the information regarding the Charles Sheeler painting.

When you have this picture photographed for your records, would you be good enough to order two prints for the gallery to be changed to us.

I hope to see you in the near future.

Sincerely yours

BGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Hope you sell everything
in the show!

Regards,

David Peram
60 E. Elm
Chicago 11,

September 28, 1964

Mr. Peter Pollock
Public Relations Council
The Art Institute of Chicago
Chicago, Illinois

Dear Pete:

I am enclosing a copy of a letter received yesterday from Mrs. Borden Stevenson (the late Adlai) for an expression of your opinion, since I know very little about the Chicago temper.

The exhibition has really been a howling success and everyone is astonished at the amount of publicity and attendance. To date the reviews have appeared in the following:

New York Post	September 12
New York Times	September 14
*Art Digest	September 15
*Newsweek	September 20
New York Herald-Tribune	September 19
New York Times	September 19 and 26*
Art News to follow	
* (included reproduction)	

To date too, we have sold eleven items, including one sculpture by Pattison. I could of course add those in the exhibition which I purchased before the show, limiting these to the pictures actually catalogued. These are #12 and #22.

Please let me know by wire whether you consider it good promotion for the artists to have the show sent to Chicago, as I do. I will abide by your decision

Affectionately,

EGH:mh
enc.

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE 2-1888
WICHITA, KANSAS

316 East 66 Street
New York 21, New York
September 15, 1954.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

You expressed disappointment (or displeasure) yesterday over our not lending "Forms Against the Sun" to the Cornell show. I am thinking that you have not understood that this season is a very special one to the Murdock Collection as such. I believe that I told you that 1954 marks the 15th anniversary. Consequently, for the first time Wichita citizens are taking "official" notice of Mrs. Murdock's bequest. There will be a function on November 5th and we want and should have the entire Collection on view. As it is, the Marin oil will not be returned from Texas until after the occasion.

Probably you do not know that Mrs. Murdock's interest in American Art antedates even that of Mrs. Whitney. Mrs. Murdock was a real pioneer in her thought for American Art. It seems that I must shout that fact, since no one has recognized it.

After considerable travail of spirit, I have decided to tell you that I am unhappy about "Bouquet and Stove". After further consultation with Louis Pomerantz, I feel that the varnish that was applied before the picture was sent to Japan should be removed before a mat varnish is applied. Louis tells me that the painting should not be subjected to another cleaning so soon. I gathered that he is not sure of the effect on the picture of spraying over the varnish as is.

Under all the circumstances, I would like to choose another painting. I want an oil besides "Revelation" for the November 5th event in order that Kuniyoshi will be included in the special group of the installation.

You spoke of a Foundation meeting next week. I understand that Lloyd Goodrich will return to New York next Wednesday.

Sincerely,

Elizabeth

Elizabeth S. Navas

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

School of Music Department of Architecture Department of Art University Bands
Department of City Planning and Landscape Architecture Bureau of Community Planning

COLLEGE OF FINE AND APPLIED ARTS

University of Illinois, Urbana, Illinois

September 21, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thanks for your prompt and very helpful note and the three photographs. I wish I could see your Chicago show, but, alas, I shall just miss it. I expect to be in New York late in October, and shall certainly come into the Gallery at that time.

Very sincerely yours,

Allen S. Weller

ASW/nm

Allen S. Weller, Dean

9/29/54

Dear Miss Halpert,

Received the invitation for the Sept 13th opening and it reminded me that perhaps there might be a catalog to go along with the show.

September 17, 1954

Mr. Alan R. Solomon, Director
White Art Museum
Cornell University
Ithaca, New York

Dear Mr. Solomon

I am enclosing a photograph we had made of the photograph in our case. It is unfortunate that the photographer was on his vacation and no other print was obtainable.

No doubt all the other information was given to you by Bill Dove. However, I shall review it below:

2. In the 1914 Abstraction -- the grey is at the top.
3. The date of "Forms Against the Sun" in the Wichita collection is circa 1928.
4. The glass may be removed from the Abstraction but should be replaced before shipping to us.
5. If you write directly to Mr. William Lane Standard Pyrexeloid Corporation, Leominster, Mass., regarding the painting "Clouds" which is in his collection.
6. The "Portrait of A.S." is now at the gallery -- returned from the Walker Art Center.

Mrs. Sidlitz, whose picture you are reproducing on the cover, called to ascertain when her painting would be called for. Will you be good enough to advise her directly. Her address is 5275 Arlington Avenue, Riverdale, New York.

I hope you have had success in obtaining pictures from the various prospective lenders.

Sincerely yours

EGH:ls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Leo S. Guthman

September 22, 1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Again my compliments on the fine show that you organized. I certainly felt very proud that something I own was part of it. You certainly have a way of getting publicity, and I will say good publicity.

Sorry, that I did not get a chance to see you again; but I had to go to a meeting in Rye, New York, where I ended up in the White Plains hospital. They diagnosed it as pneumonia, and I spent four days in the hospital and just returned to Chicago yesterday.

Again my compliments, and the very warmest of wishes.

Sincerely,



2629 South Dearborn Street
Chicago 16, Illinois

Today in regards to - one man show I will
have in his gallery on October 15 - Nov(?)
(Some large sculptures - small welded steel
pieces - oils & some 4' x 6' glazed steel panels)

Also had the great pleasure
of seeing your show in the Mayo Gallery in
Willfleet.

Please give my regards to
John Marin whom I met last summer on
a most sorrowful occasion. His father
was a strong wonderful friend to me
for 10 or 15 years and I greatly treasure
the hours we spent together and especially
an entire day in Maine in the summer of
1952.

Sincerely yours
Abbot Paterson

526 Aldine Ave.
Chicago 13 - Ill.
September 16 - 1954

Saltonstall

53 STATE STREET
BOSTON 9, MASSACHUSETTS

September 9, 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Edith:

I expect to be in New York
on Friday afternoon, September 17.
Would it be convenient for you to see
me in the early afternoon. Bill Cummings
is awfully anxious for me to discuss
with you the Skowhegan show. As you
know he is in the hospital at Skowhegan,
and I am trying to make it easy for him.

Affectionately,



September 24, 1954

Mr. Everett H. Pond
Pond-Eckberg Company
State and Andrew Streets
Springfield, Massachusetts

Dear Mr. Pond:

You may imagine that I am greatly disturbed at the way in which the shipping of the Sheeler announcements has been fouled up. I was expecting them here about the time that I returned. I had to telegraph only to find that you were sending them that day -- last Monday. A week was lost there. You telegraphed me then that they were coming Air Express, and now you telegraph me that they were sent by ordinary express. There will be no delivery Saturday nor is there any likelihood that they will reach here by tomorrow. This means that I cannot get them out at the earliest before Wednesday of next week. This takes the edge off an important opening, and it is all the more exasperating that the announcements were run in time, and this whole thing was needless.

I am glad to know that we shall have 200 catalogues sent to us by Air Express on the 27th -- next Monday. We are at least in the clear here.

The remainder should come, of course, by ordinary railway express. You must have a letter of mine making an exception of the 100 catalogues which are to go directly to the Downtown Gallery, and over and above this 100 there was another 110 held out for the silkscreen which Sheeler is preparing to be bound in either before or after the title page. Of these 110 (you should be receiving that number of silkscreen prints from the Downtown Gallery with 100 numbered 1 to 100), 96 should be shipped to the Downtown Gallery after the prints are bound in, and the remaining 14 should be sent to me. Of this 14, 4 will be part of the numbered edition and the remaining 10 will be un-numbered prints. I am anxious to know when this special edition will be ready, and you should be in touch with the Downtown Gallery about the prints.

The photographs with which you worked were presumably being sent to me from New York, but I left before they arrived. Were they actually sent? And if so, to me at the Downtown Gallery or

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 28, 1954

Mr. Reginald Poland
Director of the Museums
Atlanta Art Association
1262 Peachtree Street, N.E.
Atlanta, Georgia

Dear Mr. Poland:

Under separate cover I sent you a group of photographs representing a cross section of top paintings by Ben Shahn, both in tempera and watercolor. The prices are listed below:

Age of Anxiety	\$3500.
Everyman	4000.
Patterson - Variation	800.
ABC	1500.
Incubus	2200.
Blind Botanist	3500.
Credo	1800.
	1800

W. J. Ford
The Marins have just been returned from Santa Barbara and a fascinating group will be available any time you say. I shall be glad to send them to you promptly.

I am terribly sorry to have failed you in connection with William Steig. As I wrote you previously, he has not been with the Gallery for a good many years, after he discontinued his carving. He may still have some in his possession and certainly has a large collection of his remarkable drawings. I finally obtained his new address which is Cream Ridge, New Jersey, and recommend that you write him directly.

And so I shall be awaiting your pleasure.

Sincerely yours,

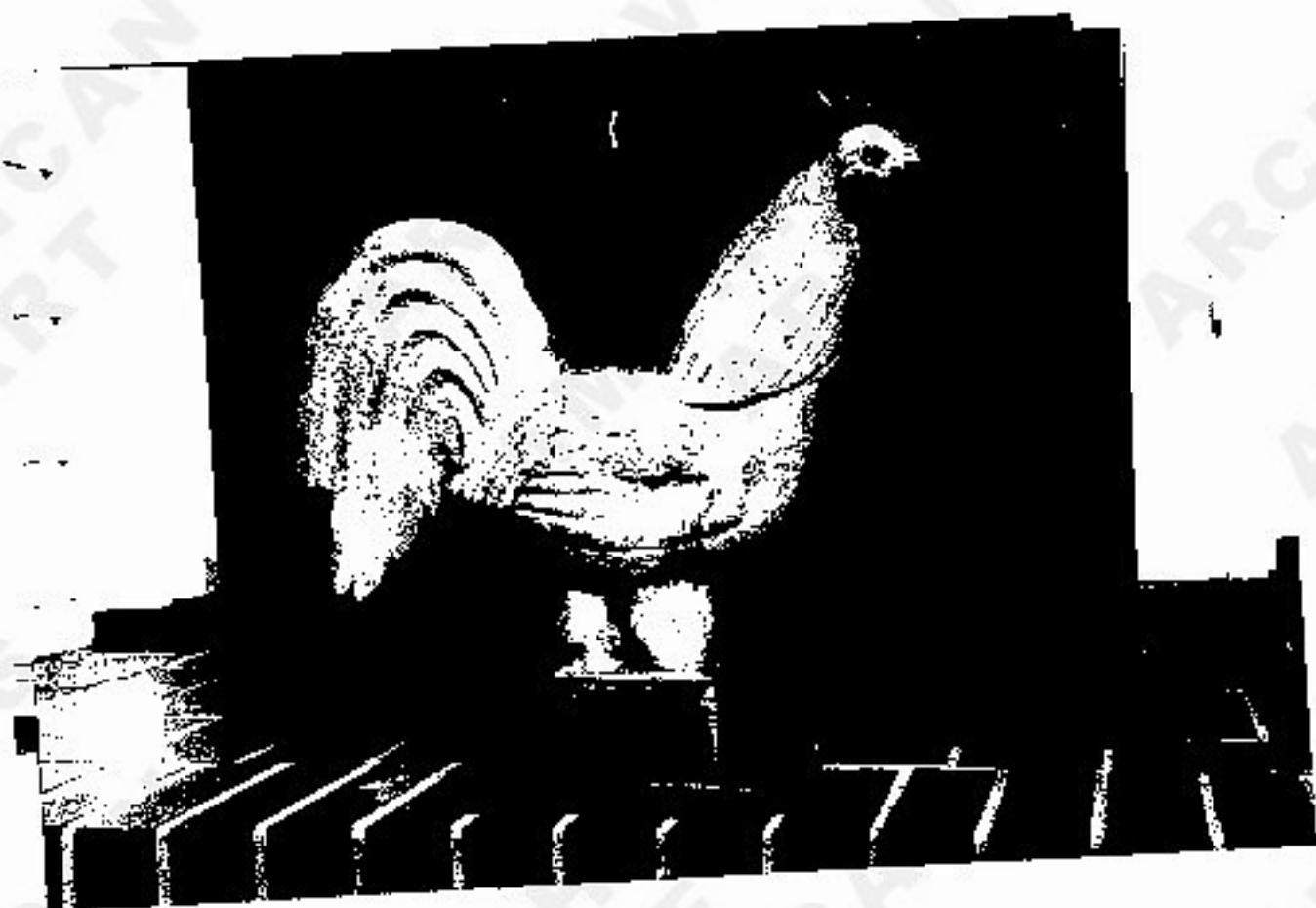
EGH:mh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Orig. W200 9-15-54]

122

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



September 21, 1954

-S-

Mrs. J. Watson Webb

September 21, 1954

Mrs. J. Watson Webb,
Shelburne, Vermont

Dear Electra:

If you and I were both at each end of the Carousel there would be no need to use steam or other power to set it going on its rounds. I am always criticising you for going so much, but find that I am just as bad as you are.

Since my return from Newtown I have been bogged under 16 hours a day with a group of Museum Directors in assembling two major exhibitions. A retrospective of the work of Charles Sheeler and a huge Memorial Exhibition of John Marin's work. The last of the Directors left on Friday and I spent the entire week-end at home all alone in an effort to relax and to clean all the files which had accumulated. Now I am up for a breather until the next avalanche.

I have been checking on you through Mrs. Schoonover and was pleased to learn that you looked so much better, but was grieved that Mrs. Wilmerding was ill again and was causing you so much anxiety. I hope that she is all well again.

One of these days I will readjust our lists and send you the corrections. The embroidery was received several days ago. I am determined to complete the catalogue records for Mrs. Carlisle in addition to the batch I sent her a couple of months ago. If you can return the book of photographs I made up for your consideration I shall complete the pages on those you have retained. I can also tell you about the "Ruth and Naomi" which was forwarded from the Jewish Museum. This was one of the paintings you had considered but had not decided on. Since it was on your list I thought you would like to have it credited to you. However, while I consider it an important example of painting and thinking of the time I leave it up to your judgment as to whether you would like to add it to your collection. The price was noted in the original list I sent you.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Recharged

HOTEL

Plaza

FACING LINCOLN PARK AND OVERLOOKING LAKE MICHIGAN

59 WEST NORTH AVENUE * CHICAGO 10, ILLINOIS * SUPERIOR 7-2680

September 17, 1954

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

I must write and tell you how very much I enjoyed being able to be present at the Chicago Artists opening, and most especially at your after-dinner gathering later. All the comments I heard indicated that the show was terrific and you have done a really wonderful thing for Chicago artists. The exhibit looked very attractive and it was good to be able to see it, if only for one short day. Unfortunately, I had to return to Chicago the next day, because my classes started on the 14th, but I do wish I might have been able to visit with you once again. I am sorry, too, that Mrs. Mintz was not able to be present. She would have found your story-telling and reminiscing as fascinating and enjoyable as I did.

It is a great privilege to know you, and I hope that you will visit with us whenever you are in Chicago.

With kindest personal regards,

Harry Mintz

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS - A FREE PUBLIC ART MUSEUM - FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN
TELEPHONE 7-2191

Prior to publishing information regarding sale transactions, resubscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 9, 1954

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st St.
New York, New York

Dear Mrs. Halpert:

In honor of the 100th anniversary of the Hartford Hospital we are holding an exhibition entitled "The Medicine Man - The Arts in Medicine". I wonder if among the work of your artists you might have any material which would be pertinent? Owing to the fact that the Hartford Hospital's Trustees did not let us know that they wished to go ahead with the exhibition, the time is short as we open on October 13th and will run through December 12th. If you have any photographs I would appreciate seeing these, and will return them to you.

With all good wishes.

Very sincerely yours,

C. C. Cunningham

C. C. Cunningham,
Director

CCC:eg

September 24, 1954

Mr. David Steine
Vanderbilt University
Nashville, Tennessee

Dear Mr. Steine:

Under separate cover I shall send you a catalogue of our 29th Annual Exhibition which opens here on October 5th. It has been a gratifying experience to find that in this long period (long period for me, but short span in the art world) American art has developed not only in its aesthetic sense, but also in its representations in museums and Universities and the public. I am very proud that I had the privilege of showing such artists as those listed at the bottom of the letter head, way back in the 1920's. The insert from last years catalogue list the museum collections in which these artists are represented. I am very proud also that Stieglitz and O'Keeffe, as Executrix, appointed this gallery sole agents for the artists he selected early in the century.

I hope that on your next visit to New York you and Mrs. Steine will find time to see a representative selection of Marins, O'Keeffe, Demuth, Dickinson, and Stella whom you admired at Fisk. It will be a great pleasure to see you again and I look forward to the occasion.

Sincerely yours

EGMla

September third,
1954

Mrs. Mary O. Steele, Assistant Director,
Santa Barbara Museum of Art,
1130 State Street,
Santa Barbara, California.

Dear Mrs. Steele:

Thank you for your letter.

As soon as the Kuniyoshi painting reaches the gallery, I shall send you an acknowledgment, together with the official papers regarding the exchange. You will, of course, retain the new Marin and return the other when your exhibition is ended,

I have been slow in my reply regarding the Los Angeles County Museum exhibition because we have been working on a large memorial show for 1955 and 56. The plans for this exhibition have finally been completed and, in the interim, we are cancelling all other Marin exhibitions of retrospective character. To complicate matters further, U.C.L.A. is scheduled for the memorial show in 1955. It would be most unfortunate to precede this in the same city with a small major exhibition of Marin's work. Thus, much as I would like to see Mr. Ross have the show, you can understand that it would be impossible under the circumstances. I shall write him directly to explain the matter.

Sincerely yours,

ugh-k.

P. S. Mr. Wight is organizing the exhibition for the national tour.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 20, 1954

Mr. Sidney Berkowitz
29 East 64 Street
New York, N.Y.

Dear Sidney:

In the interesting program you organized for the American Federation of Arts I noticed that for the second session on Friday Ralph Colin will conduct a panel comprising a dealer, critic and collector, as well a museum Director. This sounds like a fine idea and it occurred to me that during this session that somebody from Equity could also be present to discuss the problem of Art Galleries. You know how strongly I feel about the situation and it seems very fitting for the American Federation to conduct a discussion on this very serious situation.

This is just a suggestion from a rabid character.

Sincerely yours

EOH:la

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, President CHARLES H. WORCESTER, Honorary President HOMER J. LIVINGSTON, Treasurer
ROBERT ALLESTON, Honorary Vice President RUSSELL TYSON, Honorary Vice President WALTER S. BREWSTER, Honorary Vice President
PERCY B. ECKHART, Vice President LESTER ARMOUR, Vice President EVERETT D. GRAFF, Vice President MERLE J. TREES, Vice President
DANIEL CATTON RICH, Director CHARLES FABENS KELLEY, Assistant Director CHARLES BUTLER, Business Manager LLOYD W. BROWN, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

September 9, 1954

Dear Edith:

I have your kind letter of September 3 and had had every intention of coming on to the opening of the collection of Chicago paintings and sculptures on Monday, September 13. Undoubtedly you have read today that Chauncey McCormick died suddenly which means that I must be on hand the next few weeks during this difficult period of transition. We all mourn his loss as he was an excellent president and firm and loyal friend.

Peter Pollack tells me he will be on hand and I know that he will represent the museum well.

I am delighted by your reaction to the exhibition and wish every good thing for the exhibition and the artists.

Very sincerely yours,


Daniel Catton Rich
Director

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Prior to publishing information regarding such transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 24, 1954

Mr. William H. Lane
Standard Pyrexoloid Corporation
Leominster, Massachusetts

Dear Bill:

I have just got word from The Art News to the effect that they are interested in using a color plate for the Sheeler show, probably in the November or December issue, when it hits San Francisco.

Would you give us permission to use your plate in The Art News? Hess was very much impressed with the invitation reproduction. If so, it might be advisable to write to Pond-Berg Company, State and Andrew Streets, Springfield, Massachusetts to suggest that the plates and the progressive proofs be sent directly to

Mr. Thomas Hess
The Art News
654 Madison Avenue
New York, N. Y.

Where have you been, we've missed you!

Sincerely yours

EGH:ls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 18, 1954

Mr. David Webster
Shelburne Museum
Shelburne, Vermont

Dear Mr. Webster:

Please forgive me for not having written sooner to thank you for shipping the Columbia weathervane.

It looks very handsome in the exhibition. When this closes the vane will be repacked and shipped to the museum.

I am grateful for your cooperation. My very best regards.

Sincerely yours

ESB:ls

SHELBURNE MUSEUM
INCORPORATED
SHELBURNE, VERMONT

September 1, 1954

Mrs. Edith Halpert
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I regret that I did not get a letter off to you stating that the Columbia Weathervane was shipped on Friday the 27th as per your instructions to Mr. Robert Parsons. Mr. Emerson has been away and there was a misunderstanding in that I thought that he had written a letter to you stating it was to be shipped, so consequently, I had not written you earlier.

I hope it arrived safely, as I feel it was very well packed and that it will help in the exhibit that is being held.

Do hope you are keeping well and with my kindest regards,

Respectfully yours,


David Webster

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

00.51
00.52
00.53
00.54
00.55
00.56
00.57
00.58
00.59
00.60
00.61
00.62
00.63
00.64
00.65
00.66
00.67
00.68
00.69
00.70
00.71
00.72
00.73
00.74
00.75
00.76
00.77
00.78
00.79
00.80
00.81
00.82
00.83
00.84
00.85
00.86
00.87
00.88
00.89
00.90
00.91
00.92
00.93
00.94
00.95
00.96
00.97
00.98
00.99
01.00
01.01
01.02
01.03
01.04
01.05
01.06
01.07
01.08
01.09
01.10
01.11
01.12
01.13
01.14
01.15
01.16
01.17
01.18
01.19
01.20
01.21
01.22
01.23
01.24
01.25
01.26
01.27
01.28
01.29
01.30
01.31
01.32
01.33
01.34
01.35
01.36
01.37
01.38
01.39
01.40
01.41
01.42
01.43
01.44
01.45
01.46
01.47
01.48
01.49
01.50
01.51
01.52
01.53
01.54
01.55
01.56
01.57
01.58
01.59
01.60
01.61
01.62
01.63
01.64
01.65
01.66
01.67
01.68
01.69
01.70
01.71
01.72
01.73
01.74
01.75
01.76
01.77
01.78
01.79
01.80
01.81
01.82
01.83
01.84
01.85
01.86
01.87
01.88
01.89
01.90
01.91
01.92
01.93
01.94
01.95
01.96
01.97
01.98
01.99
02.00
02.01
02.02
02.03
02.04
02.05
02.06
02.07
02.08
02.09
02.10
02.11
02.12
02.13
02.14
02.15
02.16
02.17
02.18
02.19
02.20
02.21
02.22
02.23
02.24
02.25
02.26
02.27
02.28
02.29
02.30
02.31
02.32
02.33
02.34
02.35
02.36
02.37
02.38
02.39
02.40
02.41
02.42
02.43
02.44
02.45
02.46
02.47
02.48
02.49
02.50
02.51
02.52
02.53
02.54
02.55
02.56
02.57
02.58
02.59
02.60
02.61
02.62
02.63
02.64
02.65
02.66
02.67
02.68
02.69
02.70
02.71
02.72
02.73
02.74
02.75
02.76
02.77
02.78
02.79
02.80
02.81
02.82
02.83
02.84
02.85
02.86
02.87
02.88
02.89
02.90
02.91
02.92
02.93
02.94
02.95
02.96
02.97
02.98
02.99
03.00
03.01
03.02
03.03
03.04
03.05
03.06
03.07
03.08
03.09
03.10
03.11
03.12
03.13
03.14
03.15
03.16
03.17
03.18
03.19
03.20
03.21
03.22
03.23
03.24
03.25
03.26
03.27
03.28
03.29
03.30
03.31
03.32
03.33
03.34
03.35
03.36
03.37
03.38
03.39
03.40
03.41
03.42
03.43
03.44
03.45
03.46
03.47
03.48
03.49
03.50
03.51
03.52
03.53
03.54
03.55
03.56
03.57
03.58
03.59
03.60
03.61
03.62
03.63
03.64
03.65
03.66
03.67
03.68
03.69
03.70
03.71
03.72
03.73
03.74
03.75
03.76
03.77
03.78
03.79
03.80
03.81
03.82
03.83
03.84
03.85
03.86
03.87
03.88
03.89
03.90
03.91
03.92
03.93
03.94
03.95
03.96
03.97
03.98
03.99
04.00
04.01
04.02
04.03
04.04
04.05
04.06
04.07
04.08
04.09
04.10
04.11
04.12
04.13
04.14
04.15
04.16
04.17
04.18
04.19
04.20
04.21
04.22
04.23
04.24
04.25
04.26
04.27
04.28
04.29
04.30
04.31
04.32
04.33
04.34
04.35
04.36
04.37
04.38
04.39
04.40
04.41
04.42
04.43
04.44
04.45
04.46
04.47
04.48
04.49
04.50
04.51
04.52
04.53
04.54
04.55
04.56
04.57
04.58
04.59
04.60
04.61
04.62
04.63
04.64
04.65
04.66
04.67
04.68
04.69
04.70
04.71
04.72
04.73
04.74
04.75
04.76
04.77
04.78
04.79
04.80
04.81
04.82
04.83
04.84
04.85
04.86
04.87
04.88
04.89
04.90
04.91
04.92
04.93
04.94
04.95
04.96
04.97
04.98
04.99
05.00
05.01
05.02
05.03
05.04
05.05
05.06
05.07
05.08
05.09
05.10
05.11
05.12
05.13
05.14
05.15
05.16
05.17
05.18
05.19
05.20
05.21
05.22
05.23
05.24
05.25
05.26
05.27
05.28
05.29
05.30
05.31
05.32
05.33
05.34
05.35
05.36
05.37
05.38
05.39
05.40
05.41
05.42
05.43
05.44
05.45
05.46
05.47
05.48
05.49
05.50
05.51
05.52
05.53
05.54
05.55
05.56
05.57
05.58
05.59
05.60
05.61
05.62
05.63
05.64
05.65
05.66
05.67
05.68
05.69
05.70
05.71
05.72
05.73
05.74
05.75
05.76
05.77
05.78
05.79
05.80
05.81
05.82
05.83
05.84
05.85
05.86
05.87
05.88
05.89
05.90
05.91
05.92
05.93
05.94
05.95
05.96
05.97
05.98
05.99
06.00
06.01
06.02
06.03
06.04
06.05
06.06
06.07
06.08
06.09
06.10
06.11
06.12
06.13
06.14
06.15
06.16
06.17
06.18
06.19
06.20
06.21
06.22
06.23
06.24
06.25
06.26
06.27
06.28
06.29
06.30
06.31
06.32
06.33
06.34
06.35

September 21, 1954

Dear Mr. Leeper: I can even go right on to check and so forth. I have had some of our old records checked. Unfortunately I cannot locate all of the pictures referred to, but shall give you those we succeeded in checking.

"Flower Women"

"Arab Bathing His Horse" 20

November, 1933

Jules Pasoin

"Two Girls in Armchair"

"Landscape with animals"	wa	\$1250.00
--------------------------	----	-----------

November, 1933

Leon Kroll

"Seated Nude"	oil	\$200.00
---------------	-----	----------

November, 1933

William Zorach

"Popham Beach, Maine" wd \$250.00

November, 1933

Max Weber

"Nude with Rose"	011	\$300.00
------------------	-----	----------

July, 1933

Jules Pasoin

Book containing 220 watercolors and drawings	\$3500.00
--	-----------

February, 1934

In addition we have a list of nine paintings by Pop Hart purchased November, 1935. They are as follows:

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 23, 1954

Mr. Stanley Marcus
Neiman-Marcus
Dallas 3, Texas

Dear Stanley:

I am sorry that we did not include the prices. Since the titles are so difficult to transmit to Western Union, I decided to write and send this Air Mail Special Delivery.

First I want to make a correction in the size of "Incubus" which was mistakenly listed 52 $\frac{1}{2}$ "h. This is actually 25 $\frac{1}{4}$ " x 39 $\frac{1}{4}$ ". The prices are as follows:

Maisonnades	\$1800.
Incubus	2200.
Crado	1800.

Sincerely yours

EGH:1

P.S. Be sure to get the October 2nd issue of Life which has a tremendous spread on Shahn.

ROBERT SCHUYLER TOMPKINS

Early American Antiques & Appraisals

SHEFFIELD, MASSACHUSETTS

Sept. 27, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

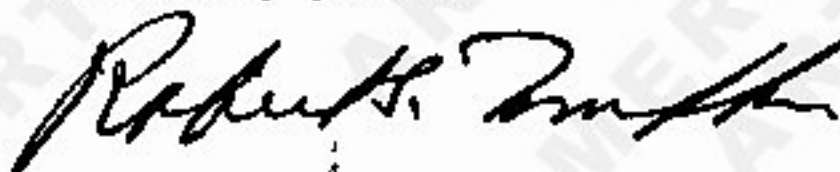
#1511
In reply to your letter of Sept. 21 re. the data on the over-mantel panel and the sculpture; first, the over-mantel panel was purchased from Miss Grace Richardson of Putney, Vt. Both the house and the hill upon which it is situated are named after one of the earliest settlers (a General "something"). I will get this information and also the items pertaining to the sculpture and forward them to you at your New York address.

Will try to take care of this matter in the next week or ten days.

I am still holding your little bird by "Growell" and the six 8"x10" picture frames.

Will let you know if anything of importance turns up.

Sincerely yours,



Robert S. Tompkins

RST:mgt

SEPT 15 1954

DEAR EDITH TALPERT
BACK TO THE

HERE ARE SOME THAT YOU MARKED, 4
DRAWINGS. 2-~~PAINTINGS~~

- ① 20x40 OIL. WAIT IN THE COURTYARD 350.
- ① 20x26 OIL. NIGHT FLIGHT. 225.

DEAD BIRDS - 10, 24 50
1. WING SHOE -
2. THREE -
3. SEVEN STAIRS -
4. DOOR TO THE CAVE HOUSE - \$50, EACH.

I WOULD THEY WERE MATTED OR FRAMED.
I WILL SEND MATS OR FRAMES TO YOU OR IS
THE TIME TOO SHORT BEFORE THE SHOW GOES
DOWN.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 8, 1964

Mr. Richard S. Davis, Assistant Director
The Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota

Dear Dick:

As you may know, I have been invited to take a hand in organizing the Marin Memorial Exhibition. This is a great satisfaction to me as I have the greatest admiration for the painter and am grateful that I had a chance to see something of him in his life-time.

Going over the correspondence, I see that you would be interested in a showing in January, 1966. This is entirely feasible. There will be a Cleveland showing which concludes at the end of the year or after the first week in January; and you could have the exhibition from January 20. We are planning six week showings, which seem in line with the importance of the exhibition.

A word as to scale and of cost. Our present thought is that there will be one hundred items as a minimum with a fifty page catalogue, but the catalogue may creep up to seventy-five pages and the number of items to 125. I shall know more after I have met with Duncan Phillips next week. The catalogue in any case should not cost more than \$1.50 and should sell at cost. I am inclined to give the participating museums 100 copies outright, and they can of course order more as they wish. The fee, in this case, will be set up at \$1250, and I can promise that it will not exceed that figure. This will include insurance and packing.

If you can let me hear from you by this coming Wednesday, the 15th, you can reach me here through the Downtown Gallery. I expect to fly west Friday, the 17th, at the latest, and can be reached of course at the Art Department, University of California, Los Angeles, after that.

I have seen glimpses of your new home and it looks marvelously well. It must be a great satisfaction to you.

With best wishes,

Sincerely,

Frederick S. Wight

FSW:mb

Memorandum from Adele Rosenstein

September 24, 1954

Re: Account of Mr. Stanley R. Fouraker

Dear Sir:

Thank you for your September check of one hundred dollars. Your account has now been paid in full.

We are sorry for any inconvenience we might have caused you because of the discrepancy between our last statement and your personal records.

The gallery was closed during the month of August. All August receipts were deposited and credited during the month of September. That accounted for the fifty dollar difference in our figures.

Bookkeeper

THE REGISTER AND TRIBUNE
DES MOINES 4, IOWA

KENNETH MACDONALD
EDITOR

September 30, 1954

Dear Mrs. Halpert:

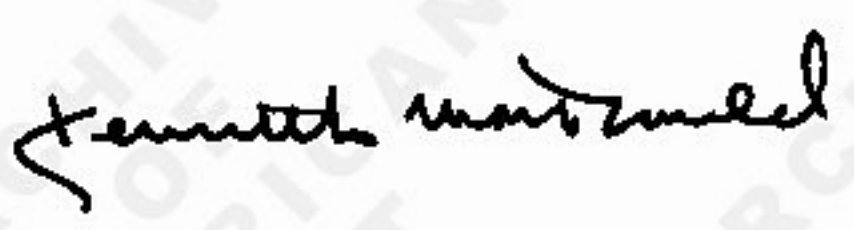
Enclosed is my check for \$175 for the William Zorach terra cotta, "Devotion," which I want to buy from the current exhibition at our Art Center.

As you may already have heard, this has been a very successful month for the Center. Zorach's classes have been filled to capacity and the attendance, attracted by his exhibit and the Rodin show, has been very near a record. Mr. Zorach has been exceedingly generous with his time, and in addition to teaching has made gallery talks and television appearances, participated in panels and done about everything else anyone has asked him to do.

I would appreciate it if you would send me a bill of sale for "Devotion," and I'd also be interested in knowing the number of casts which have been made of it. If you have any other casts of the same piece and if there is any appreciable difference in color, I'd be interested in knowing that.

Sincerely yours,

KMacD:mp
Enc.



Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Borden Stevenson

-2-

September 28, 1964

Perhaps ~~black-ups~~ of ~~the~~ publicity would create an effective display. This could be done by way of photostats.

Do let me hear from you as promptly as possible as we have no storage space and must get the material Monday morning.

Sincerely yours,

DEPT ARM . 2000000000

Thank you for your letter and for the confidence you have expressed in the Gallery.

EGH: mh

Frankly, we are greatly surprised at the incredible response this exhibition has enjoyed, both from the press and from the public. I am listing below the publications which have featured this exhibition:

* (included reproduction)
Art News to follow
New York Times
New York Herald-Tribune
Newswatch
* Art Digest
New York Times
New York Post
September 13
September 14
September 15
September 20
September 19
September 13 and 28*

in addition eleven objects have been sold, excluding the twelve I purchased originally. Only three of these are in the show.

There is the problem of borrowing these additional items, but I think I can arrange with the publishers to lend them.

What are your ideas as to the transportation and insurance cost? If you wish we can inquire from the Denver Chicago Trucking Co. for rates, as this would be the least expensive method at this point, when all the exhibits are in one location.

I shall get in touch with the new purchasers as well as the former lenders to ascertain whether the extension of time will be satisfactory and will send you copies of the letters for follow-up.

September third,
1 9 5 4

Mr. Burton Cumming, Director,
American Federation of Arts,
1083 Fifth Avenue,
New York, N. Y.

Dear Burt:

During your absence a copy of A.B.C. was delivered to your office. I hope you are favorably impressed.

Each of the trustees of the so-called Foundation received several copies and, in two or three instances, passed them on. Evidently the pamphlet is a howling success and I am very happy about the whole thing.

On the other hand, I told Lawrence distinctly not to furnish anyone else with copies, as we want to concentrate on the idea that the Federation is handling the entire project. Can you send me the letter form you plan to use, having as many copies typed at once as possible, so that if I can't organize a meeting so early in the season I can send the letter as a suggestion for the Committee's approval and can you do this pronto, please, as we should get started at once.

While the entire edition has been printed, we have bound only one thousand copies. Let me know how many institutions you will address and how many copies should be sent to each. As I mentioned previously, the printer will take care of the distribution - in accordance with your list.

I shall be back in New York on September 7th, but God help you if you call me before about the 9th, although letters will be promptly read.

I hope you-all had a wonderful trip abroad.

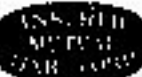
My best regards.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE HARTFORD COUNTY MUTUAL FIRE INSURANCE COMPANY

ESTAB.



1831

GEORGE M. STUART, INC.

Insurance

BRICK BUILDING

MAIN STREET, NEWTOWN, CONNECTICUT

TELEPHONE
Newtown 444

GEO. M. STUART
President and Treasurer

MABEL G. LAWSON
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 27th, 1954

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st. Street
New York 22, New York

Dear Miss Halpert;

Please be good enough to advise us if you have a bill for repair to Iron Deer damaged recently by attempt to steal same.

The company who holds burglary insurance on this would like to adjust with you.

Very truly yours,

George M. Stuart, Inc.

Mabel G. Lawson
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

14 September 1954

The Downtown Gallery
32 East 51st Street
New York City

Gentlemen:

There has been no word from you whatsoever since the signing of the agreement in connection with your sale of the John Marin portfolios, which belong to the Twin Editions.

Kindly confirm that these are stored entirely with you now and insured in accordance with the agreement.

Please also render the accounting as per the agreement as to the number of copies sold, for which we should be paid.

Sincerely yours,
THE TWIN EDITIONS
Estate of Robert Freund, dec.

Stephen A. Jarislowsky
Stephen A. Jarislowsky

168 Beverley Avenue
Mount Royal, Que.
Canada

September 8, 1954

Mr. Duncan Phillips
Ormsby Lodge
Ebensburg, Pennsylvania

Dear Mr. Phillips:

I have just arrived from Cape Cod to give the next week or so to the Marin Memorial Exhibition. This is a very exciting show to me as you can imagine, and it seems essential that we should be able to sit down together and go over the selection. I want to rely on your judgment just as the exhibition must rely on your collection.

I note that you could be in New York without too much inconvenience by Wednesday, the 15th of this month. Do let us count on you for, say, eleven o'clock, Wednesday morning, at the Downtown Gallery. I was planning to fly west at about that date, but I am now changing my flight to Friday, the 17th. I just talked with Henry Francis, who will fly in from Cleveland and there is every likelihood that Henry Rossiter of the Museum of Fine Arts can be with us at the same time. So I am looking forward to a general meeting. Meanwhile I am indebted to you for your list; and I am going over a list of my own and meditating on it. We certainly have an embarrassment of riches.

I note that you wish to have the exhibition immediately after its showing in Boston. This is fine and we can easily work out a long showing for you at this time - say, May 15 to July 1, 1955. The show will then go to San Francisco for the last half of the summer and come to Los Angeles in October, and be in Cleveland and Minneapolis after that. The New York showing will conclude the circuit and we shall have more news about that by the time we meet.

I do not know how much has been said as to the probable cost of the exhibition, and needless to say this depends on the scale of the show. I am thinking roughly that a hundred item show should come around \$1000 and a show which included 125 items should come to around \$1250. The scale of the catalogue is an important factor here. I have (I hope) in mind a catalogue of between fifty and seventy pages which should do justice to the occasion. I believe that we can get it out for \$1.50 and sell it at cost. As you can see this is a rough estimate, but I wanted to give you some indication. --Let us set the fee at \$1250 and give one hundred copies of the catalogue outright to each participant - more to be ordered as desired.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 24, 1954

Mr. Stephen A. Jarislowsky
168 Beverley Avenue
Mount Royal, Que.
Canada

Dear Mr. Jarislowsky:

I am so sorry that there has been some confusion about the Marin book situation. As you probably know the gallery was closed until September 8th and there was a tremendous amount of work awaiting me on my return. We are just getting around to the accounts and if you will bear with me for a few more days, I shall send you an accounting, together with whatever money that is due.

I shall also communicate with Mr. Malitsky regarding his distribution.

Sincerely yours

RMH:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 29, 1953

Mr. A. Conger Goodyear
654 Madison Avenue
New York, N. Y.

Dear Mr. Goodyear:

Please forgive me for being so slow in replying to your letter. The gallery just reopened last week and I have endeavored to get a print of the photograph every since.

This should be received very shortly and I shall send it to your office when it arrives.

One of these days I should like to have the privilege of examining "Tow Edwin Booth" as I have had no occasion to see it since the sale was consummated a good many years ago.

As you may know, a good many of us do not agree with Mr. Frankenstein's reattributions, other than those first very small panels, among which is the one belonging to Mrs. Bliss. As I wrote you originally, I was prepared to purchase any of the paintings which I sold during the early part of the Harnett discovery when there was no material for comparative purposes, and the offer still stands.

I hope you will come to see us and the exciting exhibition we now have on view.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

316 E. 66 Street, N.Y. 21 N.Y.
September 30, 1954
Night

Memorandum to E. G. Halpert
from E. S. Navas

Re: Frame of "Banquet & Stone" - Kuniyoshi
Delivered today to Julius Lawrence.

Examined by me, also today.

Frame is of yellow pine, a soft wood that
must be painted or covered with a
metal leaf.

Now in silver leaf in very poor
condition, many gouges in wood.

I have ordered the gouges to be sanded
and puttied, old silver leaf removed

new applied over red clay as at
present. Inside price \$95⁰⁰

Whatever you wish to pay will be
acceptable. I will pay remainder
Time is very short as this matter
has dragged on for several weeks
and there is less time for the
work to be done and shipment to
Wichita

Elizabeth S. Navas

No extraneous matter, I trust!

September 18, 1954

Mr. Mitchell A. Wilder
Colonial Williamsburg, Inc.,
Williamsburg, Virginia

Dear Mr. Wilder:

Much to my amazement I found in my own library the original catalogue of the American Art Association Anderson Galleries illustrating the Doolittles in Williamsburg. The catalogue is dated May, 1934.

This catalogue recalls to me the fact that the collection created excitement at the time and all the dealers as well as experts were at the sale. Each one agreed that the data in the catalogue was absolutely authentic and I wonder where the information was subsequently obtained to the effect that the watercolors were not by Doolittle. This is not terribly important, I am merely curious. Incidentally, if you would like to have photostats of the pages referring to these items as well as the illustrations, we shall be glad to have them made for your records.

I am trying to find more data relating to the Williamsburg items which I sold and from time to time shall send the material to you, or should it be addressed to Mrs. Little? I have also found quite a number of original negatives which we had made of the paintings and the sculpture, together with a great number of duplicate photographs. Would you like to buy some of these at cut prices since we are no longer giving any of these prints directly to publishers, writers etc.? Incidentally, are you planning to add to the Williamsburg collection, and if so would you like to be advised of any special material? We have a photographic record in the gallery which can be seen at any time.

I hope you have had a very pleasant summer and that I shall have the pleasure of seeing you shortly.

Sincerely yours

EGHL:

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 19, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Barbara Byrnes
Colorado Springs Fine Arts Center
West Dale Street
Colorado Springs, Colorado

Dear Barbara:

Had you been around during the days since I returned to New York (September 7th) you would readily forgive me for not answering your letter sooner. This place has been a mad house and I have not even my dictation file.

Now that it is after September 15th, I wonder whether it would be alright to send prints by Shahn, Kuniyoshi, Davis and Marin, as well as a few small examples in the under \$750 or \$500 variety by these artists. Please wire me on receipt of this delayed letter. I shall write you shortly. Meanwhile, love to you and Jimmy.

Sincerely yours

BOH:la

SPRINGFIELD MUSEUM OF FINE ARTS

49 CHESTNUT STREET
SPRINGFIELD 5, MASSACHUSETTS

September 25, 1954

Dear Miss Halpert:

The Charleston jail at the time of Field was living was somewhat more attractive than it is now even though decent plumbing was not then available, nor has it changed much. You make me more and more curious about this fascinating diorama. I shall certainly come to see it sometime in October.

Unfortunately I cannot get down to see the Chicago exhibit as we have just lost two valuable staff members and are frightfully shorthanded. Hopefully, some of the things may be left over so I can see them later in the month.

The Field paintings we now have here constitute a memorial collection so the chances of ever having them available for sale are fairly slim. They are not actually given to us as yet but I am working hard to try to get a definite statement from Mrs. Wesson. Should there be any opportunity for some of the things leaving the collection I would, of course, let you know at once.

With best wishes.

Sincerely yours,

Frederick B. Robinson
Frederick B. Robinson
Director

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

FBR/c

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Iredale

ESTABLISHED 1871

Storage & Moving Company

EVANSTON · WINNETKA · HIGHLAND PARK · LAKE FOREST, ILLINOIS

474 Central Ave.

Sept. 10, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Halpert
32 East 51st Street
New York, N.Y.

Dear Miss Halpert

We are enclosing an original express receipt for goods being forwarded to you by the Railway Express Agency. Our instructions for this shipment came from

Mrs. P. Ringer

We have carefully packed this shipment and it has been accepted by the Railway Express Agency in good condition. Any damages noted when these goods are unpacked should be reported at once to your local Express Agency.

Our charges in the amount of \$none will be collected and remitted to us by the Railway Express Agency.

We trust that the shipment will reach you promptly and in good order.

Very truly yours,

IREDALE STORAGE & MOVING COMPANY

H. S. Evans L.R.

H.S. Evans

SIX MODERN WAREHOUSES LOCATED AT

EVANSTON
GENERAL OFFICE
1725 BERTON AVENUE
PHONE UNIVERSITY 4-8300
WILMETTE 1332

WINNETKA
840 GREEN BAY ROAD
WINNETKA 6-1386

HUBBARD WOODS
811 LINDEN AVENUE
WINNETKA 8-4882

HIGHLAND PARK
374 CENTRAL AVENUE
PHONE HIGHLAND PARK 2-9181
GLENCOE 1288

LAKE FOREST
879 N. OAKWOOD AVE.
778 BANK LANE
LAKE FOREST 5300



CAROLINA ART ASSOCIATION
GIBBES ART GALLERY
CHARLESTON S. S. C.

September 23, 1954

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 St.
New York 22, N. Y.

Dear Mrs. Halpert:

Will February suit you as well for letting us have an exhibition of Georgia O'Keeffe's work? When I first wrote Miss Pollitzer it seemed impossible to arrange it then, but we have re-arranged our schedule, and we think that February will be much the best month. It is a time when interesting and interested people come to Charleston and when Charleston people rather expect to have big things happening, and certainly a showing of O'Keeffe will be a very big thing for us.

We schedule our openings for the first Tuesday in each month, which in February will be the 7th. We like our Front Gallery shows to run for 4 full weeks, which would make this one end on March 5th.

Will you let us know what costs will have to be assumed by us in connection with the exhibition - packing, shipping, insurance, etc.? I am writing to Miss Pollitzer about the new date also.

I read with much interest the review of your current Chicago exhibition in the New York Times last Sunday.

Sincerely,

Helen G. McCormack

Helen G. McCormack, Director
Gibbes Art Gallery

HGM/hlf

September 18, 1954

Miss Agnes Claflin, Director
Art Gallery
Vassar College
Poughkeepsie, New York

Dear Miss Claflin:

Finally I have returned to the gallery and have done considerably research on the two paintings which you have acquired. With the help of Stuart Davis who remembered the pictures and the transaction very well, I can give you the following data. Incidentally, he made the sales directly.

The 1938 gouache, measuring 15 x 20 $\frac{1}{2}$ was the original for a book jacket which appeared on the Eliot Paul book entitled "Concert Pitch", a novel published by Random House the same year. The current valuation of this would be about \$650.00.

The title of the smaller gouache, circa 1934 is "Flora's Ship" - 15 $\frac{1}{8}$ x 19 $\frac{1}{8}$. The valuation of this is \$750.

Sincerely yours

EOH:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Sept. 1954]

Mrs Halpert:
Downtown Gallery,

Dear Edith:

Enclosed find photos of two
Rumiyoshis which I have owned
for years.

The girl size 25x30

The boy " 24x29

I have never shown them or
offered them for sale. I am
now anxious to sell them and
naturally am presenting the
photos to you first.

If you are interested kindly
let me know at your
convenience.

Cordially

Rodney Leithbridge

Bmt 288
Woodstock,

P.S. The color films
will not stand handling.
and would appreciate their
return

N.Y.

1020 ART CENTER

1020 LAKE SHORE DRIVE, CHICAGO 11, ILLINOIS

Michigan 2-2433

September 29, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

You might be interested in these enclosures and of
course I would be glad to give you further details.

Sincerely yours,

Ellen B. Stevenson

(Mrs. Borden Stevenson)

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 21, 1954

Mr. Lawrence A. Fleischman
19480 Burlington Drive
Detroit 3, Michigan

Dear Larry:

Do you remember me?

I received your check for \$750.00 and frankly was a little disturbed that there had been no payments since June and that you had reduced the amount for the three months considerably. As a matter of fact I am now enclosing a letter from the attorneys for the Marin estate which is self-explanatory. They have called me repeatedly about the outstanding accounts, but we cleared them all up with the exception of yours. You will note that as of September 1 the amount was \$22,500.50. It is now \$21,750.50.

You know how fond I am of you and Barbara and I find it most embarrassing to write this letter, but I am sure that every other dealer would have to do likewise, if any of them extend such large credit in the American art field. Please see what you can do and write me so that I in turn may communicate with the attorneys.

Have you heard that a large, magnificent Memorial Exhibition of Marin's work is being organized, to start its tour in March of 1955, opening at the Boston Museum of Fine Arts. This is the first occasion that the august institution has considered an exhibition of contemporary art. No doubt you will hear from Frederick Wight who is heading a large committee of Museum Directors, as a number of your paintings have been selected by this group.

We are opening our 29th Annual Exhibition on October 5 and there are some real lulu's by my five living girls and boys. I hope that you and Barbara will be in to see it and me. And do let me know in advance so that we can plan a gay party.

My best regards.

Sincerely yours,

EGH:sh
enc.

MRS. J. WATSON WEBB
740 PARK AVENUE
NEW YORK 21, NEW YORK

September 7, 1954

Dear Mrs. Halpert:

Before Mrs. Webb went to Scotland she asked me to send you on account this month the following:

1. Check for \$770 made payable to the American Folk Art Gallery in payment of the balance due on your statement of May 28th.
2. Check made payable to you in the amount of \$500 to apply against statements of June 4th and June 18th, leaving a balance due of \$2,140.

We expect Mrs. Webb back the end of this week and she is going directly to Shelburne.

Do hope you have had a pleasant summer and a good rest.

Sincerely,

Elsie M. Schoonover
Elsie M. Schoonover
Secretary to
Mrs. J. Watson Webb

Mrs. Edith Halpert
32 East 51st Street
New York, N. Y.

Good, get it for you - whole sale job.
They provided the Van Gogh (Wright) Green (Tate)
and Lawrence (Preston) books published last
year by the Beachhurst Press. You might
be worse than told with them. Paul Steiner
runs the shop, Milton Rugoff is his right hand
man. Open things up with my name if you
wish.

This is much less interesting than Abrams. But
you will get the sort of book you want, in format,
etc. Abrams will bend us to his format, since
he is a large operator.

I shall be grateful for the books.

- In all haste
Fred. -

Sept 24, 1954
The lay hand is so that this gets off over the
weekend.

J A M E S S . S U D L E R . A R C H I T E C T
SEVENTH FLOOR 1730 GLENARM PLACE DENVER 2, COLORADO

September twenty-third
1 9 5 4

Mr. L. A. Allen
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Allen,

Thank you for your letter of September 22nd.

I am very pleased with the "Sleeping Kitten",
and if you will send me the bill I will remit
the amount immediately.

Yours very truly,

JAMES S. SUDLER

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MAYO HILL GALLERIES, INC.

CONTEMPORARY AMERICAN ART

September 4, 1954

Dear Mrs. Halpern:

So sorry you were not notified of the sale of "Alligator Peak in White Dish" by Georgia O'Keeffe. It was sold just prior to the shipment of the paintings.

Sincerely,
Margaret Chubbuck



SUMMER

Cape Cod:
Wolfland, Mass.

WINTER

Florida:
1200 East Atlantic Ave.
Delray Beach

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The enclosed to Paul describes a little of my
complete occupation after the dental prof.

[illegible][illegible][illegible][illegible]

Mr. John Leeper

-2-

September 21, 1954

"Bringing Goats to Market"
"The Jaws", 12 reduced
"Chicken Vendor, Trinidad"
"Excursion Boat"
"Mule Car"
"Voodoo Dance"
"Tea Garden Foz"
"Serving Tea"
"Picnic Party"

\$17.00
42.50
22.00
24.00
22.00
13.50
15.50
20.40
51.00

Mr. John Leeper, Director
Morton Kogler Museum
Post Office Box 338
San Antonio 8, Texas

Evidently on the group of paintings we gave her a
"wholesale" discount.

In red crayon I am noting the current prices. Unfortunately
I do not recall, after twenty-two years, the Kroll
and Weber. I am sure you can ascertain the figures on
those. I hope that this is the information you need.

I hope too you will be in New York during our forth-
coming exhibition opening October 5 and extending
through the 30th. This will show terrific new paintings
by Davis, Shahn and Sheeler and new sculpture by Zorach.
It will be nice to see you.

Sincerely yours,

EGH:nh

In addition we have a list of nine paintings by For Hart
purchased November, 1935. They are as follows:

Book containing 220 watercolors and drawings
February, 1934

Julia Pasoin
"Hole with Head" oil 200.00
July, 1933

Max Weber
"Forth Beach, Maine" oil 250.00
November, 1933

William Kroll
"Seated Woman" oil 200.00
November, 1933

Leon Kroll
"Two Girls in Aprons" oil 100.00
November, 1933

Julia Pasoin
"Yellow Women" oil 100.00
November, 1933

For Hart
"The Jaws" oil 100.00
November, 1933

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Sir,
 I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above matter.
 I am sorry to hear that you are not satisfied with the results of the investigation.
 I will be glad to make such further inquiry as may be necessary to satisfy you.
 Very respectfully,
 J. H. [Name]
 [Title]

Neiman-Marcus

DALLAS 1, TEXAS
29 September 1954

MISS EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR EDITH:

I am very much impressed with the Shahn watercolors, though I think the prices are fantastically high. Maybe I think that because I am short of art cash at the moment. At any rate, what sort of trade could I work out for the "CREDO" by returning a watercolor called "THE IMMIGRANTS", which I bought through Frank Perls several years ago. I also have the set of drawings that Ben did for the proposed Christmas wrapping paper which we never used. There are quite a bunch of them. Would they have any salvage value on a deal of this type? I shall look forward to hearing from you.

Best regards,


Stanley Marcus

b

P.S. - Let me know when the special edition of the Shahn book is coming out and what the price will be on this.

Credo

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert

-2-

September 21, 1954

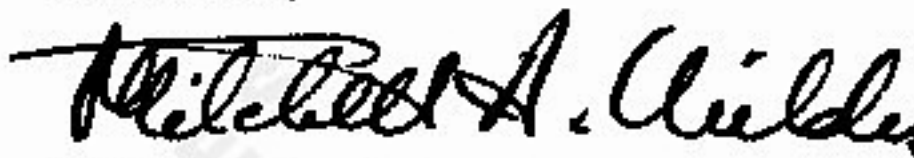
distributing these prints to publishers, writers, etc. We are trying to secure some effective control over the printed materials and as you know, it is a tough job until the identity and unity of the collection can be established.

For the moment, there is no policy which will permit additions to the Williamsburg collection. My task, as you know, is to assemble the catalogue and present for exhibition the Abby Aldrich Rockefeller Collection. I am having my difficulties defining the extent of that collection so am not pressing to increase this problem unnecessarily. However, I would like to know about good materials which become available from time to time for it is not all together impossible that we might some day be permitted to grow.

We had a wonderful August vacation in Nag's Head, North Carolina, and perched on the fringes of Carol's skirt as she was winding up for a Sunday punch in your direction. Did you suffer from the big blow?

Best wishes to you and hope to see you in New York soon.

Sincerely,



Mitchell A. Wilder

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 28, 1954

-S-

Mrs. Borden Stevenson

September 28, 1954
This could be done by way of photostats.

Mrs. Borden Stevenson
1020 Art Center
1020 Lake Shore Drive
Chicago 11, Illinois

Sincerely yours,

Dear Mrs. Stevenson:

Thank you for your letter and for the confidence you have expressed in the Gallery.

EGH:mi

Frankly, we are agreeably surprised at the incredible response this exhibition has enjoyed, both from the press and from the public. I am listing below the publications which have featured this exhibition:

New York Post	September 12
New York Times	September 14
*Art Digest	September 18
*Newsweek	September 20
New York Herald-Tribune	September 19
New York Times	September 19 and 26*
Art News to follow	
* (included reproduction)	

In addition eleven objects have been sold, excluding the twelve I purchased originally. Only three of these are in the show.

There is the problem of borrowing these additional items, but I think I can arrange with the purchasers to lend them.

What are your ideas as to the transportation and insurance costs? If you wish we can inquire from the Denver-Chicago Trucking Co. for rates, as this would be the least expensive method at this point, when all the exhibits are in one location.

I shall get in touch with the new purchasers as well as the former lenders to ascertain whether the extension of time will be satisfactory and will send you copies of the letters for follow-up.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 30, 1954

Mr. Lawrence Lariar
57 West Lena Avenue
Freeport, New York

Dear Mr. Lariar:

Forgive the delay in answering your letter of July 23, but as you no doubt know the Gallery was closed during the summer. On our return things got somewhat hectic, which caused the delay.

We appreciate your bringing to our attention the fact that the Museum of Modern Art had not changed the price on the Shahn "Triple Dip". We had requested this change many months ago.

Since many of these prints were out on exhibition we had notified the Museums and Institutions of the change in price, but in several instances we learned that this had not been done. However, we do maintain a one-price policy in this Gallery in order to encourage beginning collectors and are indeed grateful to you for bringing this variance in price to our attention. I assure you that this was not deliberate.

Sincerely yours,

LA:eh

Sept. 8, 1954

Dear Mrs. Mack

I am very sorry to be so late in answering your letter. You will please forgive my not contacting you before leaving San Francisco. I spent more time than I had reckoned for on my journey North to Grater Lake and the Columbia River.

But I will definitely return to San Francisco. Its a wonderful place.

I want to thank you very very much for the fine afternoon you gave me. You certainly have a great spot - your paintings and your view - most important yourself.

The painting you mentioned, "Adirondacks - Whiteface Mountain", I know very well. I know you tried to describe it to me, but the title brings it all back. I happen to feel very strongly as regards this picture. I will have to think a bit as to a figure. You will hear from me again very soon.

Also three cheers for California.

Was fine meeting you -

Sincerely yours

John C. Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 24, 1954

Mr. Burton Cumming, Director
American Federation of Arts
1083 Fifth Avenue
New York, N. Y.

Dear Burton:

A copy of your letter was sent to the members of the committee and we had a brief meeting yesterday.

The thought of the committee was that the accent of the letter should be changed, with the first paragraph devoted to the booklet and its purposes, its desired effect, and the importance of spreading information among the public regarding American Art and its availability for access. Another idea was to incorporate the full title of the booklet rather than just A B C.

Incidentally, the nominal price is 3¢ with the suggested selling price of 25¢. The booklet is to be sent also to all the commercial art galleries, dealing in American paintings, sculpture and prints, either solely or in conjunction with European art.

Lloyd Goodrich suggested that the mailing list of the Museum of Modern Art be tapped for publicity, since it includes not only national magazines, such as Life, Time, Newsweek etc., but book reviewers interested in art catalogues. The Reader's Digest would also be a good spot, as well as "The Public Will Talk About" in Vogue. These are more important in a way than the art publications because the public who subscribes to these have some sophistication regarding art buying. Would it be possible to assign your publicity department -- I suppose Lyn Chase -- to do this job?

All twenty thousand copies are printed and bound. About 500 will be sent to you immediately for your chapter. Will you require more? Do let me know.

And, will you be good enough to send me your letter once again, as I am obliged to present it to the committee. I hope you don't mind.

With only two categories included this year, what amount do you want sent for the critic's award? Am I right in assuming that the announcement will be made during the Federation meeting in October? If so, I had better get busy on the check.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

-2-

I do hope that you will see the situation from my point of view and will not be offended because I wrote in line of duty.

My best regards.

Mrs. Elizabeth Hayes
316 East 66 Street
New York, N. Y.

Sincerely yours

Dear Elizabeth:

Today I received the report from Louis Horowitz regarding the Kunyoski painting "Bonquet and Grove" and had a conversation with him regarding the picture, since I always find it a little difficult to follow through with technical terms. He explained that the painting needs no cleaning whatsoever, and that in plain language, there is just two spots to be touched up, as well as normal tightening of the canvas which most pictures require from time to time. Naturally I was very much relieved and the \$20 estimate which the Museum of Modern Art or its insurance broker will attend to, gives further evidence that the damage evidently is superficial.

I know that you want me to be perfectly frank with you, although I hesitated all afternoon before I dictated this letter.

Although I am not referring to your letter of July 30th as a document of any sort, I must mention it because this was turned over to the Kunyoski Estate with all the other pending material when the lawyers and I were making a survey of the financial situation at that time, and in relation to the future. Thus, I have to be prepared to make an explanation to the Attorney's about your change of mind, more than a year later, particularly in view of the report submitted by Horowitz. Sara knows that Roy Neuberger and others wanted the picture and that in each instance I advised them that it had been set aside for you. You know that no collector will consider a painting that had been turned down, and that several years must elapse before the picture is again saleable.

I am telling you all this only because I am placed in a very embarrassing position as you can well see. Naturally I would not want you to take the painting for the collection if you have any doubts about it, but I would like a letter devoted exclusively to the "Bonquet and Grove" by Kunyoski so that I can forward it at once, with no reference to any extraneous matters.

BCH:la



The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. Sacramento 2-2452

September 10, 1954

OFFICERS

Robert Woods Bliss
HONORARY PRESIDENT

Thomas Brown Rudd
PRESIDENT

Richard F. Bach
FIRST VICE-PRESIDENT

Eloise Spaeth
SECOND VICE-PRESIDENT

Roy R. Neuberger
THIRD VICE-PRESIDENT
& TREASURER

George Burton Cumming
DIRECTOR & SECRETARY

TRUSTEES

Philip R. Adams
H. Harvard Arnason
Lee A. Ault
Richard F. Bach
Alfred H. Barr, Jr.
Sidney Berkowitz
Robert Woods Bliss
Paul Hyde Bonner
Leslie Cheek, Jr.
Ralph P. Colin
Russell Cowles
Sumner McK. Crosby
Daniel S. Deffenbacher
George H. Fitch
Lloyd Goodrich
Reve d'Harnoncourt
Bartlett H. Hayes, Jr.
Henry R. Hope
Arthur A. Houghton, Jr.
Daniel Langwell
Earle Ludgin
Stanley Marcus
William M. Milliken
Grace L. McCann Morley
Elizabeth S. Navas
Roy R. Neuberger
Thomas Brown Rudd
Charles H. Sawyer
James S. Schramm
Lawrence M. C. Smith
James Thrall Soby
Eloise Spaeth
Francis Henry Taylor
Emily Hall Tremain
Hudson D. Walker
John Walker
Suzanne M. Zurcher

Miss Blith G. Halpert
32 East 51st Street
New York 22, New York

Dear Blith:

Enclosed are copies of a covering letter which I have prepared for you to look over as you requested.

Because the booklet itself is so delicious and has such an instantaneous appeal I chose not to spend any time praising the idea or selling it. Anyone with the intelligence to read the booklet can certainly carry on from there.

The figures I have included for the cost to the institutions are arbitrary and the final ones must be placed by you.

It is no trick to write the order blank. This I would rather do after getting your ideas on the covering letter.

AFA has over 400 active chapters and I strongly recommend that we give them the first shot at this publication and limit our first mailing just to our chapters. This will give us a pretty accurate guide on what to expect elsewhere. In addressing institutions which are not AFA Chapters we would use a slightly different text in the covering letter.

I feel the release of the booklet to the press for review is of great importance. Therefore, you will want to plan that out yourself. My suggestion here would be to get(good)reviews of the booklet either just before our letter goes out to our chapters or concurrently with the letter.

It is altogether a splendid idea of yours and has been splendidly executed by its author, collaborating artist, and the Princeton Press.

With best personal regards.

Sincerely,

Barton

Barton Cumming

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

P.S.

Dear Edith,

Funny I dictated this letter and now here one comes from you and you can readily see that the P.S. is being written by me. Also a letter from Watson Jr. who really put me on the spot with his question of how the mill weights were used and his answer which he said that he had already sent to you. Believe that he is right. Don't you. Anyway Sterling Emerson is going to visit one of the only old mills still in existence and the owner now 89 may be able to tell us more if so I will let you know. Yes you and I run a rat race and I often wonder if it is worth it but can we both ever change. Yes I will send you down Our book but I want to copy out the information about the Blyth's first for the Museum. I certainly am interested in Primitives if there are any really good ones now that do not go to the Garbishes but I cannot use big ones up here. Like Ruth and Naomi I have it here in my hall as it is so large. Why cant you save me the small good ones and let others take the big ones as they can place them. I would naturally be very interested in the Vermont mantel. Will be

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Administration

STARK WILMOYH, SUPERINTENDENT
EMILY WILMOTH OPEL
ASSISTANT SUPERINTENDENT
JAMES B. DRUFFEY
DIRECTOR OF TRANSPORTATION AND
SUPERVISION OF HIGH SCHOOLS



Board of Education

O. H. TAYLOR, PRES., ELKINS
W. F. JOHNSON, MONTROSE
JAS. P. HELTZEL, ELKINS
DAVID WANSLEY, BEVERLY
U. B. PAINTER, MILL CREEK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RANDOLPH COUNTY SCHOOLS

ELKINS HIGH SCHOOL

HENRY HAMILTON, PRINCIPAL
ELKINS, W. VA.

September 21, 1954

The Downtown Gallery
32 E 51 Street
New York 22, N. Y.

Att: Edith G. Halpert, Director

Dear Madam:

Reference is made to your letter of February 10, 1954, which I have retained until I could get the artist in the notion of letting me get a few transparencies and snapshots taken. I have finally succeeded (My! These temperamental budding geniuses!!) in getting a few which I have enclosed since you have so graciously offered to assist "...if I would send ... photographs".

Any assistance in getting this man's work before the public will indeed be appreciated. Needless to say I am only trying to help him and the only thing I know to do is to contact people such as you who are willing to cooperate and assist.

I shall look forward to the return of the enclosures and any suggestions you may have on furthering the cause of this man.

Yours very truly,

HBS:am
Encl: Trs. & Snaps

H. B. Stalnaker
H. B. Stalnaker
Science Department
Elkins High School
Box 1223
Elkins, W. Va.

MUSEUM OF FINE ARTS
BOSTON

DEPARTMENT OF PRINTS

Sept 27th 1954

Dear Mrs Staefert:

I do hope you have been able to catch your breath after the frenzy which descended on you a week ago. I am certain the catalogue will be tops and I will push it here as hard as I can.

I forgot to mention to Fred Wright the typographic set-up and format but these I know he will give thought to.

By all means send us your three American pictures. Our restorer will go over them carefully and if he is certain to can do a first class job and with safety I will let you know.

With kindest regards

Mrs Edith Staefert
36 Mountain Gallery
32 East 51st St.
New York 22
New York.

Sincerely yours

Henry P. Rossiter

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COLLEGE OF FINE AND APPLIED ARTS

School of Music Department of Architecture Department of Art University Bands
Department of City Planning and Landscape Architecture Bureau of Community Planning
University of Illinois, Urbana, Illinois

14 September 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert:

I have been asked by Art in America to help in assembling the mid-western material for their winter issue which will be a survey of new talent. I know you are doing a show of younger Chicago artists, and I wonder if you could let me know who is in it. If possible, I would also like to have photographs of the work you are exhibiting. Of course I would return these to you after they have been examined by the committee which will edit the magazine.

I should be most grateful for any help you can give me in this matter.

Very sincerely yours,

Allen S. Weller

Allen S. Weller, Dean

asw:ea

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 18, 1954

Mr. Stanley Marcus
Neiman-Marcus
Dallas, Texas

Dear Stanley:

It is not often that I write you a sales letter.

Several days ago Ben Shahn delivered two watercolors simultaneously. This, together with one delivered before the gallery closed, makes a trio of the most exciting paintings I have seen in a long long time. Two of these will be used in our 29th Anniversary Exhibition opening on October 5th. Now that the activities have started they will no doubt be seen in the show room by the various visiting firemen. Thus I am sending you photographs of all three as I am sure that any one of them will be the answer for you. Of course it would be much better if you could see them in the flesh, but I shall be glad to hold on until your next visit (if imminent) if you will write me promptly.

It will be nice to see you again.

Sincerely yours

BOML

Mrs. Edith Halpert - 2

September 22, 1954

P.S.: The Northern Trust Company writes me rather plaintively. They have no painting from the Downtown Gallery in place of their Sheeler and they suffer from your neglect.

F.S.W.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 21, 1954

Mr. Reginald Poland
Director of the Museums
Atlanta Art Association
1262 Peachtree Street, N. E.
Atlanta, Georgia

Dear Mr. Poland:

After ten hectic days in the gallery, I am now back on a so-called normal routine. During the past week a committee of museum directors have been working on the selection of the Marin exhibition which starts in March 1955 at the Boston Museum of Fine Arts. Thus, we can arrange a smaller show for you any time before that and ending the middle of February. Please let me know whether that would be of interest to you. Meanwhile I shall send you five or six water colors within the price you had suggested.

Under separate cover I am sending you photographs of Ben Shahn's paintings representing several withheld from the Biennale and several which he has produced since last spring and which we have withheld for a showing this new season. If any one or two strike your fancy particularly, please let me know and perhaps we can have color transparencies made for you, and believe me you will have a pretty tough job making a choice as this is one of the rare instances when a group of Shahn's work is available, and consistently high in quality.

I look forward to hearing from you.

Sincerely yours

EMHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 22, 1954

Mr. James S. Sudler
1730 Glenarm Place
Denver 2, Colorado

Dear Mr. Sudler:

On June 16 we sent you a bronze "Sleeping Kitten" by William Zorach on approval. Since we have not heard as to your decision, will you kindly let us know whether we should bill you for this.

Sincerely yours,

LA:mb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 21, 1964

Mr. George W. W. Brewster, III
101 Newbury Street
Boston, Massachusetts

Dear George:

You and Joan certainly caught me at a bad moment. That afternoon was the culmination of ten days of intensive work with Fred Wight and the other Museum men in connection with the large Marin Memorial show we are organizing. I was a dead pigeon and practically collapsed at 9:30 pm. After a week-end alone at home I am back to so-called normal.

On Saturday Prior of the Munson-Williams-Proctor Institute visited with me and mentioned his problem in connection with the new Museum building they are planning. With my limited knowledge of architecture, I held forth at great length on the subject and convinced him (I hope) that no decision be made until he has had an opportunity to discuss the situation with you. For your information (and confidentially of course), Philip Johnson, Saarinen and Bellesci have already been consulted but no decision has been made. Prior told me he would get in touch with you.

Coincidentally, McAndrew dropped in Saturday afternoon and told me that he had just returned from his vacation and found my letter about you. He thus will probably communicate with you or vice-versa. Lawrence sent you the information I obtained for McAndrew regarding the donor of the building.

And so, that is the weeks report.

Sincerely yours,

EGH:ah
enc.

September third,
1 9 5 4

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Frederick B. Robinson,
Springfield Museum of Fine Arts,
Springfield, Massachusetts.

Dear Mr. Robinson:

In 1942 you organized an exhibition of paintings by Eurastis Salisbury Field, whom you had discovered - and subsequently wrote an article in "Primitive Painters in America", adding to the information available.

As you may recall, I had sold several Fields and had others in my possession, but all of them were listed as anonymous until your remarkable find.

There are references to the scenic paintings in the exhibition and Field's interest in that phase of art. Recently I obtained from Robert S. Tompkins of Sheffield, Massachusetts, a panorama illustrating a trip around the world, starting in Boston and ending in Boston. This measures 83 ft. in length and about 14" in height. According to Tompkins, he purchased the panorama from a Mrs. Kortoski of North Amherst, Massachusetts - a Polish woman in her late nineties. The purchase was made through James Whitlock of Florence, Massachusetts, who had know of its existence some years back. Again, according to Tompkins' statement, Mrs. Kortoski was given this panorama by Eurastis Field when she was twelve years old "because of the fact that she delivered milk and groceries to him for a number of years".

I am writing you in the hope that you may shed some further light on the subject. Obviously the panorama had not been unrolled frequently as it is in pristine condition. Before I acquired it, it had been sold to a Dr. Harlan Angier, who never removed it from its wrapping. I think the painting is extraordinary and, while it doesn't matter who was responsible for it, it would be historically valuable to have the correct attribution. I plan to photograph sections of the panorama when I return to the gallery next week, but I should very much like to show you the original when you are in New York. Meanwhile, if in your research you have some reference to this painting, I should be most grateful for the information.

Sincerely yours,

DAVISON ART CENTER
WESLEYAN UNIVERSITY
MIDDLETOWN, CONNECTICUT

September 9, 1954

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

My attention has been called to your inquiry concerning the painting by Charles Sheeler, MacDougal Alley, given to the Davison Art Center in September, 1952, by Mrs. Charlotte H. Jordan of Wakefield, Rhode Island.

The painting, oil on canvas, measures 35 by 18 (within the frame) and is signed in the lower left corner: "Sheeler 1924". Unfortunately, no photograph has been taken yet.

Please, do not hesitate to let me know if you should want any further information.

With best regards,

Sincerely yours,

H. Schwarz
Heinrich Schwarz

HS/a

September 24, 1954

Mr. Henry P. Rossiter
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rossiter:

I am so delighted with your reaction to the Marin show, and you can rest assured that we shall do everything to help make it the great event that it must be. In addition to the paintings per se the catalogue should be another high spot. I was very happy that the exhibition organization brought you to town, although I was on the verge of a physical collapse after ten days of Wight energy. He is really amazing and I am delighted that he undertook the job.

Apropos of nothing, can you tell me whether your restoration department would take care of three early American pictures for me. They are all on paper and no restorer in this locale is equipped to handle pictures of this sort. They are, two watercolors - "Charleston Jail" and "Royal Psalmist"; and a steel pen drawing, "Man in Cloak". I have been thinking about it for years but when our friend M.K. saw the collection in Newtown, Connecticut, he was horrified that I had neglected these pictures so long. These belong to me personally and are not for sale. And, I do want to preserve them as they are quite outstanding in the field. I shall appreciate any help.

My very best regards.

Sincerely yours

EGH:la

September 17, 1954

Mr. Nathaniel Saltonstall
53 State Street
Boston, Massachusetts

Dear Nat:

I was so disappointed about the change in plans and am terribly sorry that you have developed a cold. Take care of yourself.

Can you let me know somewhat in advance about your trip to New York. At the moment I have a tentative engagement for Thursday from five to seven, but shall be delighted to see you at dinner that evening if you can arrange to come. I am also holding Friday afternoon and evening open as well, so that we can really get started. Don't you think it would be a good idea to have Millie with us when we meet?

Sincerely yours

ESHL:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

W. H. FERRY

9/16 [1954]

Mr. Palmer
Dear Edith -

Please don't forget that
I want to see anything
you get in from Baker (did
Cuthman like The Top?),

Hoff, Stanton &

Jim be in early
next week again. Sorry I
failed you on my Chicago
trip but I did.

Yrs
W. H. Ferry

I am enclosing a check for \$100.00 which I believe pays my account in full. Please advise me as to whether or not this agrees with your records.

I don't know when I shall get to N.Y. again (in the next few months I hope) but when I do certainly to come in and visit you again, as I enjoyed meeting both you and Mr. Marin very much.

Yours very truly,
Stanley R. Zouker

September 18, 1950

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear

I am enclosing a copy of a letter received from Barton Gunning, together with the draft referred to.

The prices listed are inaccurate as we had planned to sell these at 10¢ plus mailing, to the institutions which in turn would charge 25¢ per copy. However, before sending Gunning this correction, I think it would be advisable to consider the draft for any other suggestions. Will you therefore be good enough to make your notations. Naturally it would be advisable to hold a meeting to make further decisions in this connection. If you agree will you be good enough to check the enclosed card.

Sincerely yours

WHL

P. S. For quantities over 100 the price will be 0.05¢ each (each) F.O.B. New York

PPS For Whitney order price will remain .07 $\frac{1}{2}$ ¢ as agreed.

This copy for Downtown Gallery: Mr. John Marin Jr.

21 September 1954

Mr. Alexander Malitsky
Malitsky Art Books
39-44 222 Street
Bayside, L.I.
N.Y.

Dear Mr. Malitsky:

Thank you for your kind writing of the 20th, received this morning. I certainly remember you personally from Brentano's and it is nice to see that you are now in your own business.

I note from your letter that you are interested to further the sale of the John Marin portfolio and Downtown Gallery are indeed agents for us for this item.

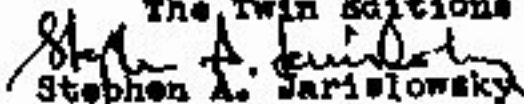
To my mind there is no objection as far as the Estate of Robert Breund is concerned to your selling the books and to your buying them at a fair discount to you from us. To my mind our agreement with John Marin Jr. protects him in this eventuality. Now as to what the exact amount of the discount should be at this time, I would want to leave that to Mr. Marin and yourself to decide. I will be satisfied with any discount agreement that both protects Mr. Marin, our own agreement with him and can be used by him as a regular discount to the trade.

I trust that you will arrive at an agreement with Mr. Marin that will be satisfactory to all, and should there be any point for me to illuminate or clarify, kindly do not hesitate to write me again.

A copy of this letter is forwarded to Downtown Gallery for their information.

I have no need to look into the references you give, since you are by no means a stranger to the booktrade.

It may interest you that George Efron is acting for us in the sale of the 'Drawings of Pieter Brueghel the elder' which may also be of interest to you.

Sincerely yours,
Estate of Robert Breund, dec
The Twin Editions

Stephen A. Marislowsky

168 Beverley Avenue
Mount Royal, Que.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From the law offices of SOLINGER & GORDON
39 Broadway, New York 6, N. Y.

September 2, 1954

MEMO TO EDITH GREGOR HALPERT FOUNDATION, INC.:

We have prepared the necessary papers for the registration and assignment of the copyright of ABC FOR COLLECTORS OF AMERICAN CONTEMPORARY ART, but will not be able to submit them to the Copyright Office until the pamphlet is placed on sale or publicly distributed.

We are therefore relying on Mrs. Halpert to give us immediate notice of the publication of the pamphlet so that we may have the documents signed and send them to Washington for filing.

Accordingly, here is our program: we can do nothing until the pamphlet is distributed. When you notify us that distribution has been made, we will have the papers which we are holding executed and filed.

David H. Solinger
jh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[illegible]

P.S. Can you send me
the Y. G. name?

5

September 8, 1954

Mr. Henry P. Rossiter
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Rossiter:

As you know, I have been asked to take a hand in the organization of the Marin Memorial Exhibition, and in the preparation of the catalogue. This is a great satisfaction to me and I am delighted too that the exhibition is to open in New England. I have just been spending two weeks at my old home on Cape Cod and I do not feel that I have detached myself to any degree.

Mrs. Halpert has shown me your letter and I am delighted to see that it will be possible for you to come down to New York before the selection is firmed up. I am staying through Friday, the 17th, and from what I hear from Duncan Phillips he can be in New York Wednesday the 15th. I have just talked to Henry Francis, and he is flying in for Wednesday too; so will it be possible for you to be with us on that day? Mr. Phillips will be here at the Downtown Gallery at eleven that morning, but I dare say that it will be time enough, and probably more convenient for you, if we can settle down to work after lunch. Do let us count on you; it will be a great pleasure to me to see you again.

Something should be said at this point about the scope of the exhibition and of course about its cost. It is my thought that we should have a one hundred item exhibition at the very minimum, and that such a show would come to approximately \$1000. We are allowing a maximum of 125 items and a maximum fee of \$1250. This visualizes a catalogue as worthy of the occasion as we can make it - after all this is the Marin Memorial Exhibition. Here I have a minimum of fifty pages in mind, a book which would cost \$1.50 to produce and which the participants would sell at cost. Perhaps the best solution is to set the fee at \$1250, and give one hundred catalogues outright to each participant, more to be ordered as desired.

The transportation must be a separate pro-rated item, but the paintings are neither large or heavy, and I do not foresee too much expense there. We shall absorb the insurance and packing out of the fees.

May I look forward to the pleasure of seeing you and working with you next week? A note or a telegram will reach me here at the Downtown Gallery where I shall be daily.

With all best wishes,

Most sincerely,

Frederick S. Wight

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 24, 1954

Mr. Gordon Washburn, Director
Carnegie Institute
Pittsburgh 13, Pennsylvania

Dear Gordon:

It will indeed be very nice to see you during your
Eastern Seaboard visit early in November.

I shall show you our masterpieces at that time.

Sincerely yours

BGHla

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1020 ART CENTER

1020 LAKE SHORE DRIVE, CHICAGO 11, ILLINOIS

Michigan 2-2433

September 27, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Having discussed the possibility of continuing the exhibit of paintings and sculptures of Chicago artists that your gallery is presenting - I have been encouraged to write you even at this late date.

It seemed to us that Chicago too should present this show— with the added halo with which you have endowed it.

If it is too late; if the show is to be disbanded or being exhibited elsewhere, I would appreciate very much seeing your catalogue or a list of the artists exhibited.

Having battled with Bollingen, Rockefeller, Ford et al while I was President of the Modern Poetry Association (and all in vain), it seemed to me that there was a needed place for a foundation devoted exclusively to the Fine Arts.

So here we are. One year old. Not as affluent as B—, R—, F— et al but certainly more eager.

Hoping to hear from you.

Ellen B. Stevenson
(Mrs. Borden Stevenson)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

enjoyed meeting you so much. and
realize what a fine thing you are doing
for Chicago artists.

Eleanor Sadenberg said yesterday, I wish I had
been able to do as much for American artists as

Edward Halpert has.

54488-2400

534519-2147800

① 100-010-1000000
① 100-010-1000000

534519-2147800

A. 100-010-1000000

534519-2147800

534519-2147800

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM D. GREGORY, II

580 Grain Exchange Building
MINNEAPOLIS 15, MINNESOTA

September 29, 1954

Downtown Gallery
32 East 51 Street
New York City, New York

Dear Sir:

I am writing to inquire if you have any of the oil paintings of the French artist, Andre Derain, for sale. I am quite anxious to obtain one of his canvasses executed during his fauve.(c.1900) when he was working with Henri Matisse.

I would appreciate it if you would send me data, information, price, size, photograph, etc. of the Derain works.

Sincerely,



William D. Gregory, II

WDG/mlf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

September 30, 1954

DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Sale of DEER ISLE, MAINE, 1921 by John Marin - LS-534-346, \$750.00

Art Lending Service 10% handling charge	\$75.00
Less 3 month rental received	<u>52.00</u>
Balance due:	\$23.00

PC/r98
m 12

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September third,
1 9 5 4

Mr. Daniel Rich, Director,
Art Institute of Chicago,
Chicago, Illinois.

Dear Mr. Rich:

A few days ago, I went to New York to see the collection of Chicago paintings and sculptures which have finally arrived from various sources. Confidentially, I think it is the best show of young artists ever held and I think Chicago has every reason to be proud. I can't remember when I was so excited about a guest exhibition.

To really help impress the Chicago collectors, I have even arranged for a large advertisement in the "ART DIGEST" for September fifteenth issue, with a sticker on the cover for Chicago distribution. Fortunately, we had a profitable season last year and I can afford to be extravagant with this show.

I am very happy that you plan - as you mentioned during my visit - to come for the opening on Monday, September thirteenth. I think your official stamp will be extremely valuable and will do more than anything I know to help toward the success of the show.

You will receive a printed invitation, but I am sending this as a reminder so that you will bear in mind how much we need you.

And so, I look forward to seeing you.

Sincerely yours,

egb:k

Copy for:
"DEAR PETE"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Duncan Phillips

-2-

September 8, 1954

Transportation should be pro-rated, over and above this; but the paintings are neither large or heavy, and I do not see this as a serious item.

We shall absorb the costs of insurance and packing out of the fees.

With all best wishes, and in the expectation of meeting with you next week,

Cordially,

Frederick S. Wight

FSW:ah

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

647
50
787

September 24

Wm
Hart

Dear Edith Halpert

I am shipping a package (express) of 4 casements to you. Here are titles (also marked on the back of mats) - and prices.

1 SAILOR'S DANCE	100.00
2 THE SINGER	100.00
3 THE GAME	100.00
4 CHARRED WINDOW	100.00

If you would like others I could send some later - as soon as I can go thru things in the studio. Now I am mounting + framing the things I brought home from Spain. I wish there had been time to make the two oils I left with you presentable.

At a Saturday mto party with Pete Pollack - George Buehr - Max Kahn - Eleanor Calm - Joyce Treiman - we agreed that you had done a good thing for Chicago + its artists. - Margo Hoff

Copy

Ben Shahn

Roosevelt, New Jersey
September 27th, 1954.

Dr. L. J. F. Wijsenbeek
Gemeentemuseum
Stadhouderslaan 41
's-Gravenhage-Holland

Dear Dr. Wijsenbeek:

This is, first, to thank you and express my great pleasure at receiving your letter. I have, for the last several years, felt that my own art and my outlook in life are somewhat on trial- at least in America, where abstraction has become the academic viewpoint, and where both thinking and feeling have become almost banished from art expression. Thus, such a letter as yours has great meaning for me, and I do thank you warmly.

There has been some discussion of your request for an exhibition of my paintings in Holland, at your museum. Of course I earnestly hope that it will be arranged. There may be some difficulty, however, for almost all my pictures are owned either by museums or by private individuals. They were asked to give them up for a period of time so that they could be sent to the Biennale in Venice; whether these same people and institutions can be persuaded to loan them again will be the whole question. But I shall lend my enthusiastic support.

I do not yet know what sort of a reply you have had from the Museum of Modern Art. I do know that they like the idea, and will do whatever they can to further it. I do suggest that you might write personally to Rene d'Harnoncourt who is Director of the museum. Another individual who will be able to help arrange such a show will be Mrs. Edith Halpert of the Downtown Gallery at 32 East 51st Street, New York City, who is my dealer. Mrs. Halpert wants to have an exhibition of my pictures in January, so I suggest that if you write to her you ask that the pictures be sent later in the Spring.

Again, thank you for your letter. I am sorry to have delayed so long in answering it, but have hoped that I might have something tangible to say about the exhibition. If there is anything further that I can do please let me know of it.

Very sincerely yours,

s. Ben Shahn.

*London
Princeton
New York*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 14, 1964

Mr. Nathaniel Saltonstall
53 State Street
Boston 9, Massachusetts

Dear Nat:

Forgive me for being so slow, but I am sure the letter will reach you in time.

The pell-mell on my return and the opening of the new show have really snowed me under.

Indeed I shall be happy to see you on Friday and I hope you can have dinner with me so we can discuss the exhibition in detail.

Meanwhile, my best.

Sincerely yours,

EGH:mh

1020 ART CENTER

1020 LAKE SHORE DRIVE, CHICAGO 11, ILLINOIS

Michigan 2-2433

September 30, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Leo Guthman, the Sigmund Kunstaders and Peter Pollack
are glad to cooperate. Katharine Kuh will let me know
tomorrow. She says the answer will be yes. Lillian
Florsheim is out of town but I believe we will receive
the same affirmative answer and that will make it unan-
imous.

Sincerely,

Mrs. B. Stevenson

(Mrs. Borden Stevenson)

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



STANDARD PYROXOLOID CORPORATION

MANUFACTURERS AND FABRICATORS OF PLASTICS SINCE 1907

SHEETING • DRESSING COMBS • FINE COMBS • MIRRORS • BRUSHES • TOILET ARTICLES • HAIR ORNAMENTS • MOULDED PLASTICS

LEOMINSTER, MASS.

September 29, 1954

The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith:

I shall of course be glad to have Art News use my color plates for New England Irrelevancies.

At your suggestion I am writing to the Pond-Ekberg Company asking them to send the plates, or in this case electros, and the progressive proof, directly to Mr. Hess.

Sincerely,


William H. Lane

WHL:RTM



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 18, 1954

Mrs. Elizabeth Nevas
316 East 66 Street
New York, N. Y.

Dear Elizabeth:

I am sorry that I gave you the impression that I was displeased about the Dove painting. Naturally I am always disappointed when a major picture is omitted from a special show, but I certainly appreciate your position in this matter and perhaps should not have mentioned it at all.

And so, I apologize.

Sincerely yours

EGH:la

P.S. I shall write you about the Kuniyoshi as soon as I get final word from Louis Foweraker.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith G Halpert - Director:
Downtown Gallery:

Dear Madame: I received your catalogue in the mail today announcing the exhibit of Chicago artists and was astounded to see my small bronzes included. I had read of your trip here in recent editions of Chicago papers and felt sorry at the time that I had missed an opportunity to have you see my sculpture - And am still sorry that you didn't see some other pieces of considerably more importance to me especially on the honored occasion of having something exhibited in the Downtown Gallery.

Through some oversight Mr. Charles Fenzl had neglected to tell me about the bronzes - so please pardon my failure to reply to the RSVP invitation. I had occasion to see Mr. Fenzl

THE MAYO HILL GALLERIES, INC.

Wellfleet on Cape Cod, Massachusetts

Delray Beach, Florida

September 9, 1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Mrs. Halpert:

We enclose herewith checks on the
following sales:

"Movement, New York" by John Marin

Sale price \$300.00
15% to M.H.Gal. 45.00
85% to Downtown Gallery.....\$255.00

"Cat" by William Zorach

Sale price \$100.00
15% to M.H.Gal. 15.00
85% to Downtown Gallery.....\$ 85.00

"Landscape" by Arthur Dove

Sale price \$175.00
15% to M.H.Gal. 26.25
85% to Downtown Gallery.....\$148.75

"Avacado" or "Alligator Pear
in White Dish" by Georgia O'Keeffe

Sale price \$500.00
15% to M.H.Gal. 75.00
85% to Downtown Gallery.....\$425.00

Total to Downtown Gallery...\$913.75

Very sincerely yours,

THE MAYO HILL GALLERIES, INC.

by Aveline F. Coughlin
Aveline F. Coughlin

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Everett H. Pond - Page 2

September 24, 1954

at the Barbizon Plaza? Please let me hear about this as I need these photographs at the earliest for the newspapers.

Finally, the plates of New England Irrelevancies may be wanted by the Downtown Gallery before they are sent back to Mr. Lane. You will hear from Mrs. Halpert about this. The remaining color plates should be shipped to me by the most inexpensive means. I suggest freight — once Art in America has been run. They should be packed, of course, so that their surfaces are protected, and I should like progressive proofs in case we ever have occasion to use them again.

Sincerely yours,

Frederick S. Wight
Director of the Art Galleries

FSW:jd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 17, 1954

Mr. Rene d'Harnoncourt, Director
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Rene:

Greetings of the Season. How about coming in to say hello.

Not knowing the name of the director of the Bargaining Committee, I am bothering you with this. One of our clients -- David Harris of 988 Fifth Avenue -- is very eager to enroll his two sons -- Peter C. Age 10 and Jeffrey F. Age 11 -- in the Museum School. As a bribe I suggested that he become one of the more expensive members and he agreed to subscribe in the \$50 class.

If this kind of immorality belongs to some other department, please let me know.

My very best regards.

Sincerely yours

ECN1a

Mrs. J. Watson Webb

-2-

September 21, 1964

Yes, I have found some very interesting material this summer, including a panel removed from the mantel of a Vermont house. I am sending a photograph to Nina Little with whom I have corresponded to ascertain if she can place the artist. I have also found a few fascinating pieces of sculpture, but in most instances the real discoveries have been in the painting field which I know does not interest you as much. However, I am not planning to do anything about these for a while so that you may see them before they are offered to anyone else. I shall have to offer them if I am to have any food.

When are you planning to be in New York? I am trying to see you and hope it will be very soon. Meanwhile do let me know what you are doing in Shelburne and take care of yourself.

EGH:mb

affectionately,
I have been checking on you through Mrs. Schenck and was pleased to learn that you looked so much better, but was relieved that Mrs. Schenck was ill again and was causing you so much anxiety. I hope that she is all well again.

One of these days I will readjust our lists and send you the corrections. The embroidery was received several days ago. I am determined to complete the embroidery records for Mrs. Garfield in addition to the pattern I sent her a couple of months ago. If you can return the book of photographs I made up for your collection I shall not let the pages of those you have retained. I can also tell you about the "Ruth and Naomi" which was forwarded from the Jewish Museum. This was one of the paintings you had considered but had not decided on. Since it was on your list I thought you would like to have it credit ed to you. However, while I consider it an important example of painting and thinking of the time I leave it up to your judgment as to whether you would like to add it to your collection. The price was noted in the original list I sent you.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 28, 1954

-S-

Mr. Frederick S. Wright

September 29, 1954

Mr. Frederick S. Wright
Department of Art
University of California
Los Angeles 24, California

Dear Fred:

My terse telegram was sent after a three hour session with Charles Sheeler who, incidentally, is really very eager to go for a number of reasons that he expressed, among them of course is that he would like to see himself in retrospect, to enjoy the honors, to be flattered by the attention of VIP's and to extend the courtesy to you of being present at the opening. Needless to say he is most appreciative - as I am - of all you have done and are doing for him, realizing the importance of your support and the fabulous things you have performed.

Confidentially, you and I both slipped up on our Psychology I course. Sheeler is neither approaching senility nor is he floating in Martinis. He is justifiably concerned about Musya and is very shaken by her illness. His hesitation was based entirely on this fact and so is his current shakiness.

not:603

In desperation I telephoned Bill Lane yesterday morning and that wonderful guy, sans bubble gum, flew his crate to New York. After my talk with Charles he blithly suggested that he too preferred commercial transportation and would join Charles in the flight. Reservations were promptly made by Lawrence and Bill now has the tickets in his pocket. They will leave on October 8 on the 11:00 am TWA flight.

I would suggest that as little as possible be said about Musya during his visit and that emphasis be made on the fact that this is a short trip for business purposes only. I am sure however, that you will see that he has a gay social time too. I am sure too that Charles realizes that he has two fabulous friends in you and Bill.

Ma is staying right at home, but will welcome any reports connected with the opening, etc. You will understand why I did not telephone yesterday, preferring the telegraph service. I was really completely exhausted emotionally after my confidential chat of three hours with Charles.

J. WATSON WEBB, JR.
11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

September 15 1954

Mrs. Edith Halpret
c/o Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpret:

The other day, through Jane Belew, an antique dealer here on the Coast, I found this very quaint cast iron rooster, pictures of which I'm enclosing. Jane Belew knows nothing of him except that she heard he was used as a windmill weight. I might add that he's heavy enough to be a weight to counteract the Queen Mary!

The reason I'm writing you is to ask you what a windmill weight is and how were these weights used, and do you think my new chanticleer is a good one? He is about eighteen inches high, and I have photographed him against a standard size card table. The little wooden pine base he is standing on is obviously modern. He has apparently been repainted but I think he has great charm - - he is so simple and so primitive.

He set me back 125 lettuce leaves. Was I stung? Did I get the bargain of bargains, or did I buy him for what he's worth?

I hope you're fine and that I may have the pleasure of seeing you this winter when I am east. Kindest regards to you and many many thanks in advance for any information you can give me.

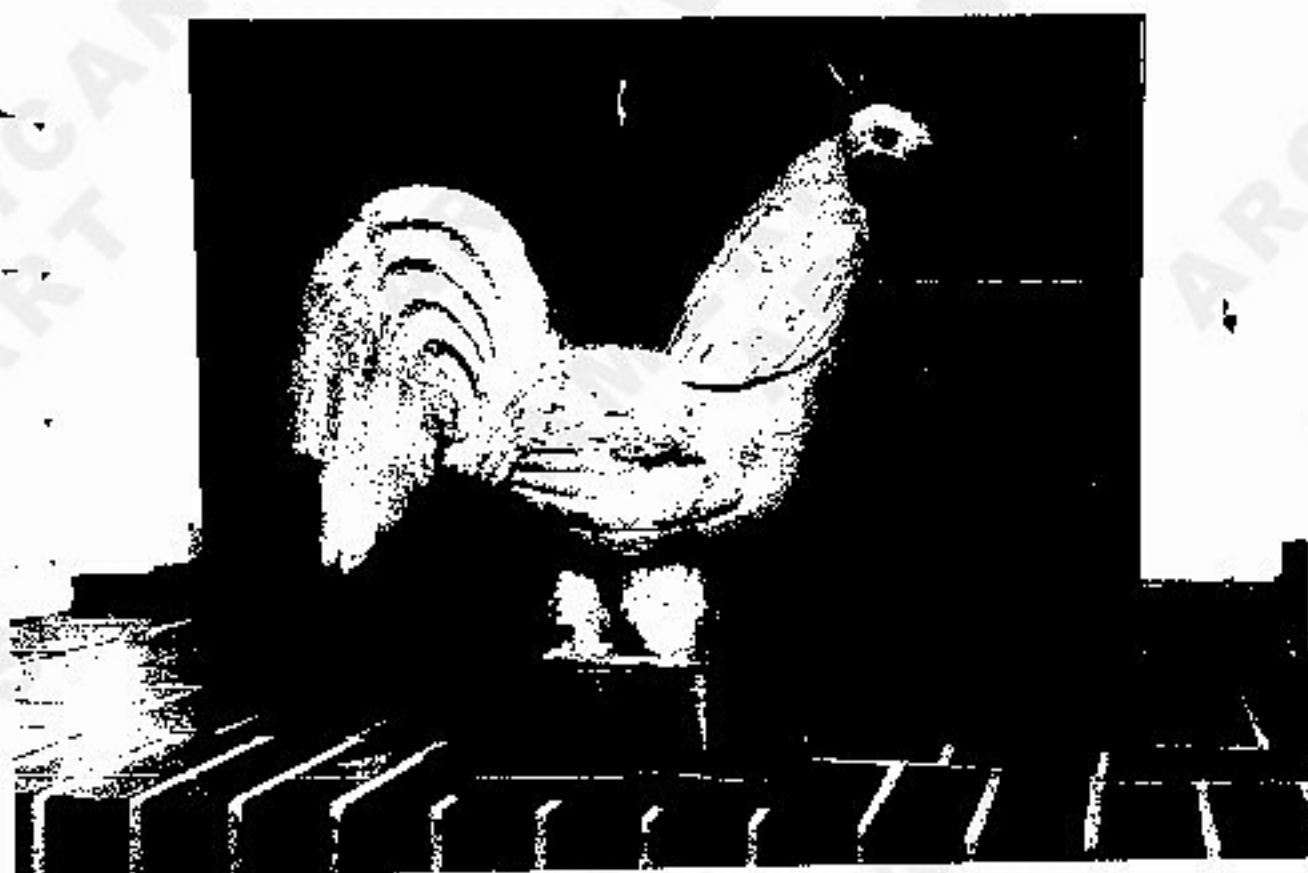
Very sincerely,

J. Watson Webb

W:u

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SPRINGFIELD MUSEUM OF FINE ARTS

49 CHESTNUT STREET
SPRINGFIELD 5, MASSACHUSETTS

September 9, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

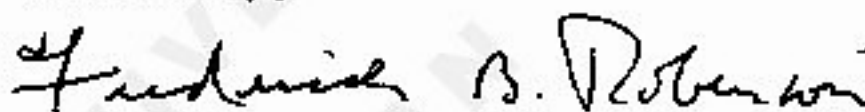
Dear Mrs. Halpert:

The panoramic view sounds fascinating. I have never heard of it before and I am amazed that it evaded our pursuits when we worked on the original showing here of Field's paintings some years ago. However, it sounds just like the sort of thing he would have done and so I shall certainly come to visit you to see it and to pay my respects to you as well.

On the chance that Mrs. Victor Wesson, who is a descendant of Fields, might have heard something of this picture I am sending her a copy of your letter. I doubt if this will be fruitful, however, having seen her just recently when she deposited a number of Field's paintings here and made no mention of such an unusual and important work as your scroll.

With best wishes.

Sincerely,



Frederick B. Robinson
Director

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

P. S. I am pleased to see that Field started his trip in Boston and ended it in Boston. A very wise man.

FBR/c

September third,
1 9 5 4

Mr. Duncan Phillips,
Ormsby Lodge,
Ebensburg, Pennsylvania.

Dear Mr. Phillips:

At last I have received word from Mr. Rossiter that the Marin show is on. I am quoting from his letter of August 25th:

"I am delighted you have someone who knows how to organize an exhibition and who will relieve you of much of the detail. The catalogue alone will demand a good deal of thought. I will come to New York at whatever date suits you after September 15th.

To be the first to show an important exhibition which is to go to other museums is a distinction we rarely have. We are very proud. We will have a special opening, of course. It will be an afternoon affair to attract the largest possible audience, and I hope our new Director, Perry Rathbone, will make his bow at the same time.

Again, with my best thanks for getting the Marin Exhibition back on the rails again. I will look forward to seeing you."

Francis, of the Cleveland Museum, also confirmed the dates originally assigned - November 3d to December 18th. Thus, we are really in business again and I shall wait until I see you on Tuesday, September 14th to outline further details.

If Fred Wight can't remain until then, I shall give him the list of paintings you selected some time ago as a basis for the show. Whatever other material he chooses will be tentative until you see the photographs and make a decision. As soon as I get back to New York I will make certain that we have a photographic record of everything mentioned in your list, so that the other museum directors will also have an opportunity to confirm the selection.

Sincerely yours,



GEORGE M. STUART, INC. • GENERAL AGENTS

BRICK BUILDING

NEWTOWN, CONNECTICUT

September 24, 1954

Mrs. Edith Halpert
Newtown, Connecticut

Dear Mrs. Halpert:

We shall be pleased to know if you
have been able to locate anyone to repair the iron
deer which was damaged the early part of August.

Yours very truly,

George M. Stuart, Inc.

Helene Harris
Clerk.

HT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 20, 1954

Mr. Arnold Brillhart, President
Brillhart Musical Instrument Corporation
Carlsbad, California

Dear Mr. Brillhart:

Because the Gallery was closed until the first week of September, a reply to your letter was delayed.

Unfortunately there are no reproductions of the painting by Ben Shahn entitled "Composition with Clarinets and Tin Horn". This refers also to the drawing which belongs to Mrs. Walter Paepcke. The painting is in the collection of the Detroit Art Institute and both examples are included in the one man show of Shahn's work at the Venice Biennale.

Among his new paintings there is one called "Incubus" which incorporates a flute in the composition. I doubt whether any of these paintings will be reproduced in the very near future, but shall advise you when this occurs.

Sincerely yours

BCH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 8, 1954

Dr. Grace McCann Morley, Director
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Grace:

I am now able to give you more definite information on the Marin Memorial Exhibition. There will be a minimum of one hundred paintings and I expect the selection will run to 125. We plan a fifty page catalogue to cost about \$1.50 and to sell at cost; and we shall give each participating Museum one hundred outright, more to be ordered as desired. The fee is set at \$1250, which includes these one hundred catalogues, insurance and packing; but the transportation is a separate pro-rated item. It should not be excessive, the paintings are neither heavy or large.

The selection will be made next week. Duncan Phillips is coming in to lend a hand, I am delighted to say; and there is an embarrassment of riches, things which have never been seen, or things which will not be loaned again for a long while. In fact, it should be a fine show.

The showings are for six weeks. The exhibition opens in the Museum of Fine Arts, Boston, March 15, 1955, then goes to the Phillips Gallery in Washington, closing there the first of July. It can then come to you; you can have it from August 1 to September 12 or 15, when it comes to Los Angeles and then goes to Cleveland, Minneapolis and New York.

I shall be here in New York through next week and can be reached through the Downtown Gallery. I fly west the 17th and shall be at the Art Department, University of California, Los Angeles, after that.

Let me hear from you and let me see you too, one of these days.

Very cordially,

Frederick S. Wight

FSW:mh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 24, 1954

Mr. Rodney Lethbridge
Box 288
Woodstock, New York

Dear Mr. Lethbridge:

Thank you for sending the photographs and color transparencies of the two Kuniyoshi's in your collection

Will you give me some indication of prices you have in mind in connection with these. Frankly there is little interest in the very early examples and I doubt whether we would have any outlet for the Landscape with the Girl, but if the price is right for the Farm Scene with the Boy, we might be able to place it for you. Is the painting as badly cracked as it seems, or is it merely the photograph? Do let me know.

I am grateful to you for referring the pictures to me.
My best regards.

Sincerely yours

BOHL

I would appreciate a review
of what has been selected
by you, Mr. Roster, Mr. Wight
and whoever gets them with you
and since I understand that
the circuit does not start until
March in Boston - there should
be no urgency about final selections
for the catalogue before mid October
if there is - I will gladly leave
the selections to them and espe-
cially to you. I do want to know
when our gallery in Washington
is to get the exhibition. It must
be in the spring or fall rather
than in summer when the weather
is tropical and the attendance bad.
Please remember me to Mr. Wight
and tell him how glad I am that
he will manage the circuit catalogue
etc. Best regards, Duncan Phillips

24 September 1954

Mr. John Marin Jr.
The Downtown Gallery
32 East 51st Street
New York City

Dear John,

Another letter from Malitsky arrived today in connection with the portfolio.

Malitsky, I understand was offered a 15% discount by you. When with Brentano's he received between 25% and 33% it is my memory. Malitsky says 33%.

Unless you are now selling the books at a rapid rate - I have received no report to date, although under our agreement I would have been entitled to three reports plus remittance of money due me, and even my letters remain unanswered - I feel that the books should also be distributed by others, as long as you are protected under our contract.

This contract, if you will reread your copy, gives you a very good return, even if you would grant 33% to Malitsky. Malitsky wishes to advertise the book and carry it in his catalogue. In the past he has been one of the best sellers of the portfolio, and he believes in the work of your father.

My suggestion is that you do reconsider the discount that you feel you can grant him and still protect your own margin. As far as the estate is concerned the book should move, since we as executors have no right to hold up the liquidation of non-cash assets. Since Malitsky is no longer with Brentano's I suggest you permit him a 25% discount now, as long as he will advertise it and carry it in his Catalogue.

I would also appreciate your letting me have a statement to date plus an answer to my last letter as to whether all the books are now in your custody and if so whether they are properly insured.

John, I know fully well you are very busy. I feel pretty strongly about the above though and believe that you will agree that it all makes fairly good business sense.

I will answer Malitsky that I have written you again, since you might not have known that Malitsky was a good customer of ours, and that while it is up to you to set his discount, I have given you the facts, so that you might reconsider. Enclosed copy of letter to Malitsky.

Let us hear from you soon, also how you are keeping personally.
Very best regards from Otti and myself,


Stephen A. Jarislowsky

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sept. 19, 1954

Dear Mrs. Halpert:

If I wait much longer, this will be a Christmas card instead of a bread-and-butter letter. Just wanted to let you know that the weekend in Connecticut was wonderful, and that the food, company, and, -yes, even the super-cooled water in your pool were much appreciated. Suppose by now my father has sent you prints of the photographs he made of your local flora and fauna. We got to wondering later how much damage your things suffered during the first female hurricane, (in which we were caught during our drive back through Conn.) - Hope your big trees were not hurt.

Our trip after we left you was pretty much uneventful, with interesting though somewhat depressing visits to the remaining survivors of Walt Kuhn and Winslow Homer families, and a rock-by-rock tour of all spots from which the latter ever painted a seascape in the vicinity. The Zorach's place, of course, is marvelous, and Mrs. Zorach is a terrific cook and hostess. All in all, a most enjoyable trip.

Feel it only fair to warn you that Mr. Maas, the gentleman of whom I told you (the experimental movie maker) is likely to be calling you one of these days, in case he hasn't already. In spite of the somewhat wacky and eccentric impression he makes he really knows his business, I think. You may come to hate me, though, for turning him loose on you. Hope it all works out, however.

Am enjoying working at the M.O.M.A. very much, and feel that I owe you many thanks for giving me a "character" reference. Anyway, thanks again.

Hope to get up to see your new show one of these lunch hours, and say hello. And my best to Mrs. Hoppin, whom I especially enjoyed meeting.

Best,-

John Kirsch

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Could I trouble you to send one? If there is any cost involved I'll be glad to bare it.

Thanks so much for being prompt with the check. As a result the wife and I were able to get up to Stratford, Ont. for the 2nd annual Shakespearean Festival. Had a fine time!

MUSEUM OF FINE ARTS
BOSTON
DEPARTMENT OF PRINTS

Sept 20 '16

Mrs Edith Haepert

The Downtown Gallery

32 East 51st St.

New York 22. N. Y.

Dear Mrs Haepert:

I am very much backed at the way the Marion show shaped up and I now thoroughly agree with you that Fred Wight is a corker. I regret to say that I hardly knew him previously. But he will do a very first class job. At the next committee meeting I am going point out that perhaps the Boston Museum is now really going to slip out - it having landed the first sherry of an exhibition - its epoch making.

For your very kind hospitality and talk
my most grateful thanks Sincerely
Henry P. Rosenthal

September third,
1 9 5 4

Mr. Roland Howard,
Bluehill,
Maine.

Dear Mr. Howard:

About a year ago I had some correspondence with Mr. Wendell S. Hadlock of the Farnsworth Museum in Rockland, after seeing the fascinating exhibition he had arranged representing the work of Jonathan Fisher, who was relatively new to me in spite of my long association with early American art.

He told me, at the time, that you owned all the material exhibited. I am writing to ascertain whether or not any of the paintings will be for sale at some future time.

The American Folk Art Gallery, associated with the above, was organized in the late 1920s and has specialized in making up complete collections for museums. They vary, of course, in character in relation to the locale and the character of the museum. However, in each instance, we tried to obtain work of the highest quality and of greatest interest. Therefore, I am writing to you.

I should be grateful for your attention in the matter.

Sincerely yours,

egh-k.

September 21, 1954

Mrs. J. B. Stein
Centere Lane
Oyster Bay, Long Island
New York

Dear Mrs. Stein:

Just for the record I want to let you know that the exhibition, "Artists of Chicago", closes on October 2 and that the Miyoko Ito which you purchased will be available for shipment then. However, I recalled that you preferred to have it held and if you will let me know the exact date the picture is to be sent we shall attend to it accordingly.

I also want to repeat my offer of sending that superb head by Zorach to your Long Island address so that you can live with it and decide how irresistible it is.

I was so nice meeting you and I hope you will drop in soon again when the Gallery is not in such a hubbub.

Sincerely yours,

EGH:sh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. Sacramento 2-2452

September 28th, 1954

OFFICERS

Robert Woods Bliss
HONORARY PRESIDENT

Thomas Brown Rudd
PRESIDENT

Richard F. Buch
FIRST VICE-PRESIDENT

Eloise Spaeth
SECOND VICE-PRESIDENT

Roy R. Neuberger
THIRD VICE-PRESIDENT
& TREASURER

George Barton Cumming
DIRECTOR & SECRETARY

TRUSTEES

Philip R. Adams
H. Harvard Arnason
Lee A. Ault

Richard F. Buch
Alfred H. Barr, Jr.

Sidney Berkowitz
Robert Woods Bliss

Paul Hyde Bonner
Leslie Cheek, Jr.

Ralph F. Colin
Russell Cowles

Sumner McK. Crosby
Daniel S. Deffenbacher

George H. Fitch
Lloyd Goodrich

Rene d'Harnoncourt
Bartlett H. Hayes, Jr.

Henry R. Hope
Arthur A. Houghton, Jr.

Daniel Longwell
Earle Ludgin

Stanley Marcus
William M. Milliken

Grace L. McCann Morley
Elizabeth S. Nease

Roy R. Neuberger
Thomas Brown Rudd

Charles H. Sawyer
James S. Schramm

Lawrence M. C. Smith
James Thrall Soby

Eloise Spaeth
Francis Henry Taylor

Emily Hall Tremain
Hudson D. Walker

John Walker
Suzette M. Zurcher

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Edith,

Thank you for your letter of September 24th.

I shall get busy on a revision of the letter describing the collectors' pamphlet for distribution, and send you another draft.

Thanks for the information on the price and about publicity and lists.

As I understood it, AFA was not to be concerned with any actual mailings; we were to supply the lists to the publisher, who, in turn, was going to process all mailings, except inquiries addressed personally to me. Therefore, please don't send me copies of the booklet in bulk. I would, however, like another 25 or 30, because I can use them very well from the point of view of personal pre-publicity.

Our arrangement on the awards was as follows: our compensation for administration, supervisory and critical work, plus out-of-pocket expenses connected with the prizes was to be an honorarium of \$250. which we have already received. (Our books show June 30th, 1954). The amount of work as far as our staff is concerned is virtually the same whether or not there are prizes for two or three categories. You were right in assuming that they will be announced at our convention in October, and we now only await the decision of our judges and the job will be complete.

With best regards,

As ever,

Barton
Burton Cumming
Director

BC:je

P.S. In connection with the distribution of the "A.B.C. for Collectors", we have agreed that there is to be an honorarium of \$100.00. Since I am sure this operation will commence fairly soon, would it not be more convenient for you to send us the whole amount at once?
10 YEARS OF ACTIVE SERVICE TO ART IN AMERICA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

53 STATE STREET
BOSTON 9, MASSACHUSETTS

September 15, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Mrs. Halpert:

I am sorry to report that
Mr. Saltonstall is in bed today with a
very bad cold and therefore cancelling
his trip to New York on Thursday. He
is now planning to be there probably
Thursday of next week and will write
you later his definite plans -- he may
also call you on the 'phone.

Very sincerely yours,

Aveline F. Coughlin
Aveline F. Coughlin *secy*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether a artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September third,
1 9 5 4

Dr. William C. Williams,
9 Ridge Road,
Rutherford, New Jersey.

Dear Bill:

Thank you for referring Mr. Newton's letter and transparency to me. Between the two of us we should certainly mess the guy up good. However, I am writing him now to advise him that I will do some research and will help him in every way possible.

You won't have to wait much longer to see your article on Sheeler, as the catalogue being published by the U.C.L.A. is off the press and ready for binding. Furthermore, Art in America, a quarterly magazine, is running all the text and practically the entire catalogue in a special issue devoted to Sheeler. Thus your wonderful article (I sneaked a preview) will appear in both and should be distributed by the first of October. If you would like galleys, I shall be glad to write to Fred Wight and to Jean Lipman, the respective editors.

I, too, recall your visit and wish it were possible to meet frequently. It is always a great lift for me and I treasure all my contacts with you - as my favorite writer and a favorite person.

My very best regards to you and Flossie.

Sincerely,

egh-k.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE WOODLAND 5-8569

ALA STORY
DIRECTOR

MARY OLDFIELD STEELE
ASSISTANT DIRECTOR

22 September 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St
New York 22, N. Y.

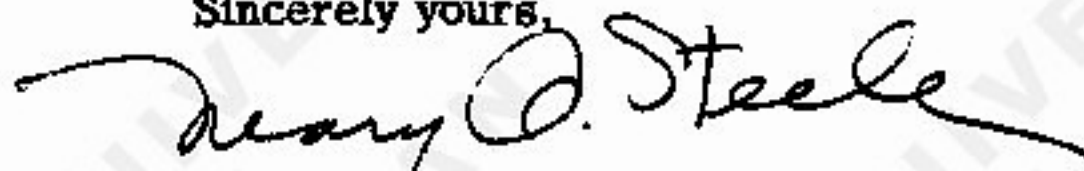
Dear Mrs. Halpert:

We are shipping back to you the MARIN exhibit consisting of twenty-one pictures - all of your lists Nos. 5092 and 5135 - with the exception of MIDTOWN CONSTRUCTION which, we are glad to say, is staying here.

Enclosed with this shipment we are returning the two D. W. Hamlen horse pen drawings.

We have insured the shipment for \$4,500. or 10% of the value. Will you please acknowledge its receipt?
Many thanks.

Sincerely yours,



(Mrs. Mary O. Steele)
Asst. Director

Prior to publishing information regarding sale transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

September 17, 1954

Mrs. Edith S. Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York, N. Y.

Dear Edith:

I am enclosing a few prints which I just received from the finishers, of my negatives taken at your charming country place near Newtown, Connecticut. There are a few more of them - mostly of eagles - and since you seem to be rather "fed up" on photography of the eagle on your front lawn, I am sending one of them to Elizabeth Navas. I was quite pleased with what my new second-hand camera did, including a few of the color shots which I am going to use as slides. If you want enlargements of any of them, I can have them made here, or lend you the negatives.

At any rate - they are good reminders to me of a very wonderful weekend and pleasant company.

Sincerely,


Dwight Kirsch
Director
DK:pl

** including two of your ultra-long scroll paintings*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether a artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

gallery seventy-seven

77 HOWE STREET

TEL. LOCUST 2-3445

NEW HAVEN, CONNECTICUT

September 9, 1954

Mrs. Edith G. Halpert
Downtown Gallery
32 East 5th Street
New York, N.Y.

Dear Mrs Halpert:

Here is the information you requested concerning
the pictures you purchased from us

#1514 WATERCOLOR OF ATHENA (WISDOM) — BY MARY MEIGS - 1839
PROSPECT ST.,
NEW HAVEN

#1515 STENCIL WATERCOLOR (FLORAL BOUQUET) — by a young boy —
SURNAME, POND — AN OLD
& distinguished NEW HAVEN
family (Judges, etc.) — Name
MAY appear on one of the stencils.

#1484 MEMORIAL WATERCOLOR — "HANNAH TAYLOR" — comes from WINDSOR, Conn.

#1485 EMBROIDERY — "MOSES IN THE BULRUSHES" — comes from Seymour, Conn.

Sincerely,
Lois Garston

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 50 years after the date of sale.



BETTY MCLEAN GALLERY

5415 VARSITY PLAZA
PRESTON CENTER EMERSON 1783
DALLAS 5, TEXAS

24 September 1954

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, 22, New York

Dear Miss Halpert:

Thanks so much for your letter, and all your trouble in trying to find a solution for the gallery. In the meantime, I have been trying down here to get somebody interested locally, but I guess my feeling that it is impossible to break even down here with the type of gallery we run is corroborated by the fact that nobody seems willing to take on the job.

I will be in New York in October as soon as I have straightened things out here; and will be most interested in talking with you about your overall plan that you have been working on.

Sincerely yours,

Betty Blake

EBB:mv

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 100 years after the date of sale.

[Encl. Webb 9-15-54]

September 17, 1954

Mr. Frank J. Oehlschlaeger
107 East Oak Street
Chicago 11, Illinois

Dear Mr. Oehlschlaeger:

I hope that you will have occasion to see News Week of September 20th which reproduces the Baker painting, which, for your information, I sold to Leo Guthman at cost so that another Chicago name would be listed in the catalogue. I also hope that you saw the reviews in the Arts Digest and New York Times which have appeared to date.

Before the show opened, several clients expressed an interest in the Baker painting. Have you any other examples of his available at the moment, and if so, can you send me photographs at once?

Also, do you handle the work of Louise Stanton? If you do, I should like to have photographs of her work as well, together with size, price, etc.

It is too bad that you cannot see the exhibition as I am sure you would be very pleased.

Sincerely yours

FOH1a

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 17, 1954

Mr. C. C. Cunningham, Director
Wadsworth Athenaeum
Hartford 3, Connecticut

Dear Mr. Cunningham:

I am so sorry that I delayed in answering your letter, but a committee of several museum directors has been at the gallery on and off for a period of ten days in connection with two retrospective shows--Sheeler and Marin. My mail has just been setting.

Off hand I can suggest several pictures particularly if the hospital classification is inclusive of mental institutions.

Kuniyoshi Two Worlds - 1939 24 x 40
 (Hospital Near Woodstock, N. Y.)

Ben Shahn The Clinic - 1944 16½ x 24
 Collection University of Georgia

Home for Incurables - 1952 9 x 11

Series of Drawings from "Life Begins
at 40"

In the early American division I recall a painting in the Garbisch collection, and can get you further information if you are going back to the 19th Century.

Of course you know the series of paintings by Jacob Lawrence produced during his stay at the Hillside Hospital. The Museum of Modern Art has an excellent example from that group and I can get you the names of the collectors who have the others.

Sincerely yours

BCH:*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

1360 Edgewood Ave.
Jacksonville, Fla.
Sept. 16, 1954

Dear Mrs. Halpert,

This morning I received a statement from the Downtown Gallery stating that I owe a balance of \$150.00. This is incorrect, unless perchance one of my checks was lost in the mails. According to my records, this is how my account stands:

Painting	
Less: check on April 27	\$ 750.00
Balance	200.00
Less: returned painting	\$ 550.00
Balance	250.00
Less: check on May 22	\$ 200.00
Balance	50.00
Less: check on June 9	\$ 50.00
Balance	\$ 200.00
Less: check on July 14	50.00
Balance	\$ 150.00
Less: check on Aug. 14	50.00
Balance due as of now	\$ 100.00

The checks of July 14 and Aug. 14 were mailed to Conn. The check of April 27 was in the amount of \$234.00 the additional \$34.00 being for books and the etching.

This check was not deposited by D. H. [unclear] 9/1/54.

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

September 22, 1954

AIR MAIL

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Here I am home, and I dare say you feel as if I had been your house guest for many months. Thanks for all the amenities and for that aura of accomplishment and purpose in a good cause which hovers around you. I hope some of it may linger with me.

Paintings are beginning to arrive and I trust that all the mechanics are now in order. A word about plans on this end. We expect Charles and shall be delighted if he brings Musya. They shall be our guests here. He should fly out on Saturday, the ninth (I am writing him) and he had better get his reservation at the earliest. I sincerely hope that you will pick up and come. Let me know as soon as you conveniently can; but this is not really necessary as we shall not make plans to billet. I know that you like to operate on your own, and if you wish, I shall get you a hotel reservation when I hear.

I trust that Bill Lane is coming (I am also writing him) and I assume that he too wants to be on his own, but if you feel that he would like to be put up by someone in the community, pass me the word and I shall see what can be done.

As the program is now set up we will give a supper for Sheeler (and party) Sunday evening of the opening. The next day there will probably be an official University luncheon. Tuesday he will be entertained by a large and new sustaining group here, the Art Council, and Wednesday evening the artists of the community will be organized to meet him. With this I take it he will have had whatever it may be we have to offer him. It will be a warm welcome for you all.

Let me hear from you, then. I am planning on Sheeler as a certainty and an optimum and desirable group of five.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

FSW:mg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of a sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 20, 1954

Mr. Duncan Phillips, Director
The Phillips Gallery
1600 21st Street, N.W.
Washington, D.C.

Dear Mr. Phillips:

No doubt you would like to know about the progress of the Marin Exhibition.

Fred Wight spent ten days in the Gallery and overwhelmed all of us with his energy, enthusiasm and effectiveness. As a matter of fact I spent the last weekend recovering from his extraordinary impact. He raced around to see collections, talked to members of the press, publishers, etc., and prevailed upon Messrs. Rossiter, Francis and Davis to come in.

As a result a large tentative list has been assembled. Within the next two or three days I shall send you a complete list. Naturally, a good deal of elimination is in order and I am hoping that you will find time to spend a day with me at the gallery to go over the photographs and remove those which you consider less important for the show. The final plan was to have 120 paintings in all, with about 40 oils and 80 watercolors. The small group of drawings and etchings are in addition to this list since each of the Museums planned to show these in cases, conserving all the wall space for the paintings.

I am working with the publisher in the hope that he will print the catalogue in preparation for a book, thus resulting in a much better job for format, typography and in the number of reproductions. All in all a great deal has been accomplished and I am really delighted that Wight is handling this project. He is really extraordinary.

Won't you let me know when it would be convenient for you to come in.

Sincerely yours,

EGH:nh

cc. Mr. Frederick Wight

September 22, 1954

Mr. Frederick B. Robinson, Director
Springfield Museum of Fine Arts
49 Chestnut Street
Springfield 5, Massachusetts

Dear Mr. Robinson:

Thank you for your letter.

In writing I forgot to tell you that Field started in Back Bay and the State House in Boston and ended at the Charleston jail. At least that is how it looks to me.

Of course I am interested about the "depositing of a number of Field paintings" with you by Mrs. Wesson. Are these to be presented to Springfield or will any of the paintings be for sale?

I am still hoping to see you during the Chicago exhibition which continues until October 2. There are quite a number of paintings which I think would interest you and you might find some new names for your exhibitions

Sincerely yours,

EGH:ah

September third,
1 9 5 4

Mr. Lloyd Goodrich, Associate Director,
Whitney Museum of American Art,
10 West 8th Street,
New York 11, N. Y.

Dear Lloyd:

In the very same mail which brought your letter, I received a note from Natalie Marston who, too, inquired about Hyman Bloom. I answered promptly to the effect that the painting may be retained for your exhibition and that I can hold out until it closes - thus eliminating the need for double packing.

I am very eager to get your reaction to the "A.B.C.", a thousand copies of which are bound and ready for distribution.

No doubt it will be necessary to have a Foundation meeting very soon to determine the details in connection with the distribution - that is, the number of copies to be sent with each letter, when the Federation prepares for the mailing. Personally, I am delighted with it and the various visitors here were most enthusiastic.

I look forward to seeing you very soon.

Sincerely yours,

egh-k.

September 21, 1954

Mrs. Harry Lynde Bradley
138 West Greenfield Ave.
Milwaukee 4, Wisconsin

Dear Mrs. Bradley:

This is to acknowledge the receipt of the Stuart Davis
painting - in good condition.

Of course I am sorry that it does not fit in to your
scheme of things, but we love you just the same.

I look forward to seeing you at the end of the month.

Sincerely yours,

EGH:mh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

THE BRICK HOUSE
SOUTHERN ACRES
SHELburnE, VERMONT

SEPTEMBER 23, 1954

DEAR EDITH:

JUST A LINE TO TELL YOU I AM BACK SAFE
AND SOUND AFTER ALL MY TRIPS ACROSS THE ATLANTIC
AND CERTAINLY GLAD TO BE HERE.

WE HAVE STARTED MOVING THE TI AND EACH
DAY I LOOK AT THE OPERATION I REALIZE WHAT A GI-
GANTIC TASK WE HAVE UNDERTAKEN. I SUPPOSE THAT
YOU ARE WELL RESTED AND BACK IN TOWN HARD AT
WORK. I AM TOYING WITH THE IDEA OF GOING OUT
TO CHICAGO FOR THE NATIONAL TRUST MEETING THE
27TH OF OCTOBER. WOULD THAT BY ANY CHANCE WORK
IN WITH YOUR PLANS? I WANT COMPANIONSHIP.

COULD YOU GIVE ME ANY INFORMATION ON
EXACTLY HOW THE ROOSTER MILL WEIGHT WAS USED?
WHY WAS IT MADE IN THE FORM OF A ROOSTER - OR
ANY OTHER INFORMATION? I HAVE BEEN ASKED THIS
QUESTION AND FEEL STUPID THAT I CANNOT ANSWER
IT. I AM PUTTING FLUORESCENT CEILING LIGHTS
IN THE STAGE COACH INN. THEY ARE CERTAINLY NOT
BEAUTIFUL, BUT AT LEAST IT GIVES MY VISITORS
AN OPPORTUNITY TO SEE THE FOLK ART.

JEAN LIPMAN WRITES SHE WOULD LIKE TO
COME UP ON THE 10TH TO SEE THE MUSEUM AND WOULD
LIKE TO SEE ME REGARDING AN ARTICLE SHE IS
GOING TO PUBLISH NEXT SPRING OR SUMMER ON OUT-
STANDING RESTORATIONS. HAVE YOU HEARD ANYTHING
ABOUT IT? SHE ALSO WRITES THAT THEY NO LONGER
DO THE SPECIAL ISSUES SUCH AS SHE WROTE ME ABOUT
AND WHICH YOU AND I THOUGHT MIGHT BE WISE TO
TALK OVER FOR NEXT YEAR.

WITH LOVE AND EVERY GOOD WISH, I AM

AFFECTIONATELY,

Uutko

Peter Pollack

September 29, 1954

Dear Edith:

I talked with Ellen Stevenson one day last week, and after reporting how splendid your show looked, she asked me whether I thought you would lend her the exhibition after you'd closed.

May I tell you this in strict confidence---everybody who has ever worked with Ellen, from POETRY magazine through Artists' Equity, the Art Institute and a lot of individuals I could mention, invariably wind up behind the eight ball. Artists' Equity is not at the 1020 Art Center any more. She is running the Center as a private institute for profit, and were your show your own collection, I'd say take a chance, because you could protect your personal interests, but in this kind of exhibition, let her select her own if she wants a Chicago show. I know she's getting an exhibition of works by Tamayo, but this is a transaction between her and Tamayo's dealer. Further, I don't think you would have the time to gather the approvals from all lenders to the exhibition. If she wants it, let her do so herself. Therefore, may I suggest you send her a catalog and have her individually get permissions from the artists and the lenders.

If you think that the publicity might do you some good by saying that this original exhibition was at the Downtown Gallery, she could publicize it as such, but let her take the responsibility---don't you do it.

This is quite definitely between us, but I know you will respect the truth.

Great news about the sales. By all means send catalogs marked with the items sold to:

Miss Eleanor Jewett
435 Birch Street
Winnetka, Illinois (Tribune)

Mr. Kenneth Shopen
2052 North Orleans
Chicago 14, Illinois (Daily News)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Vice President's Office

Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Williamsburg, Virginia

September 21, 1954

Mrs. Edith G. Halpert
Director, The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your letter with the information about the American Art Association-Anderson Galleries catalogue.

Some time ago I secured photostats from a Parke-Bernet priced copy. I did not, however, secure a copy to study and consequently I do not know who made the attributions, etc., in the catalogue. I would be very interested.

The only basis for questioning the authorship of these pictures at this time is founded on comparisons between these pictures and Doolittle's known works which I think are limited to prints. Our pictures together with the NAPOLEON IN TROUBLE were examined carefully by Alexander Vietor at New Haven. Like yourself, I am quite curious about these pictures and if we can shed any more light in the matter I should like to do so. Interestingly enough, the second copy of NAPOLEON IN TROUBLE which was at the Corcoran Gallery with a firm attribution to Doolittle was completely different from ours. We had the two together along with a copy of the original print by Doolittle. As to which was what it would be impossible for me to say other than that neither one of them resembled the Doolittle print so far as the draftsmanship was concerned.

Indeed, we would be interested in original negatives, prints, etc., which you might have. I would be interested in securing them if they were not too expensive and in good condition, and I do appreciate your cooperation in not

[Sept. 1954]

Downtown Gallery.

Dear Edith.

In regard to the Kuniyoshis, I put a 4 column mantel in his Woodstock home in the early '30s, plus a good many decoys and several small pieces of antiques. For that, when I got back to the city, he gave me the two pictures.

They are not signed but I believe the boy was inspired by John Laurent as they were evidently done in Maine. The line checks in black are shrinkage marks due to the black being put on so thin. Ralph Mayer who saw them years back said, it was easily remedied.

I would prefer to sell both as I have a small opaque water color that he did for me in the '40s.

I would like to get \$2500.00 for the two.

Thanking you for any further consideration of such. Sincerely, *Edith*

September 21, 1954

Miss Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22

Dear Edith:

The generous assistance and cooperation we have received from your gallery and others assures us the success and importance of our major fall exhibition, "The House of Art."

We believe that such an outstanding assembly of works deserves an outstanding catalog, but due to limited funds and the increasing expense of installation and lighting as well as shipping, we shall have to limit the catalog unless we have further financial assistance. With this in mind we are hoping that you might wish to make a contribution (not over \$100) to help assure us of a catalog with reproductions equal to the show itself. If this is impossible for you, however, we will certainly understand your position.

As you know the primary purpose of this exhibit is to foster collector's purchases so that we would like to know your very lowest prices for the works you are sending us. Also, with your permission we would like to add 10% to your price to help reimburse the Museum for its part in this undertaking. Your suggestions on this procedure will be very welcome and we would appreciate a reply at your earliest convenience.

Yours very sincerely,

Lee Malone
Lee Malone
Director

publishing information regarding sales transactions, here are responsible for obtaining written permission of artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SENDER IS AWAITING A SPEEDY

answer

PLEASE GIVE IT TO THE MESSENGER
OR TELEPHONE

**EASTERN
UNION**

W. R. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Four Letter Telegram

VLT=Incl Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NAB076 PD=MIAMI ELO 30 1245PME=

DOWNTOWN GALLERY, ATTN HALPERN=

32 EAST 51 ST RTE NGR=

SELL HARNETT 8 BY 10 750 WIRE COLLECT IF INTERESTED=

HIGHWAY ANTIQUE SHOP 1506 SOUTH DIXIE HIGHWAY C

CORAL GABLES=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mr. Frederick S. Wight

-2-

September 28, 1954

For a tough battle with other peoples problems.

I shall send you a further report on my conference with Harry Abrams tomorrow afternoon. When I decide the rest of your letter I shall cover the other points as well.

Incidentally, if and when the photographs arrive, I shall send them to you by air mail. Meanwhile the books were sent to you September 25. We have been promised that the silkcreens will be completed in time for Sheeler's signature.

My terms for the silkcreens are that they will be tipped in Charles Sheeler's name, and the silkcreens will be sent to you for a number of years. I shall also send you a copy of course as I have been doing. I shall also send you a sample together with the silkcreens and the catalogue.

And so time marches on. My best regards, and the importance of your support.

Confidentially, you and I both slipped up on our psychology I suppose. Sheeler is neither approaching gently nor is he floating in Martinia. He is justifiably concerned about Mays and is very shaken by her illness. His reaction was based entirely on this fact and so is his current skepticism.

In desperation I telephoned Bill Lane yesterday morning and the wonderful guy, sans bubble gum, flew his crate to New York. After my talk with Charles he bitterly suggested that he too preferred commercial transportation and would join Charles in the flight. Reservations were promptly made by Lawrence and Bill now has the tickets in his pocket. They will leave on October 8 on the 11:00 am TWA flight.

I would suggest that as little as possible be said about Mays during his visit and that emphasis be made on the fact that this is a short trip for business purposes only. I am sure however, that you will see that he has a gay social time too. I am sure too that Charles realizes that he has two fabulous friends in you and Bill.

He is staying right at home, but will welcome any reports connected with the opening, etc. You will understand why I did not telephone yesterday, preferring the telegraph service. I was really completely exhausted emotionally after my confidential chat of three hours with Charles.

Prior to publishing information regarding sales transactions, reservations are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 7, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E 51 Street, N.Y.C.

Dear Mrs. Halpert,

Thank you for the invitation to the
preview reception on September 13, how-
ever I regret I will be unable to attend.

Sincerely yours,

Joseph J. Zulauski

September 24, 1954

Mr. Joseph G. Butler, Director
Butler Art Center
524 Wick Avenue
Youngstown, Ohio

Dear Joe:

Thank you for sending me a copy of your letter. No doubt the Newtown postoffice found the original interesting enough to retain.

We are still negotiating with the insurance company and Railway Express and are now engaging a lawyer to straighten out the devaluation. We had claimed \$3000, and therefore I mentioned to you that we would accept \$12,000 for the painting, giving you the benefit of the insurance claim. The restoration will of course be taken care of. It is extremely slight as you noticed, requiring only a little touch-up job.

It seems very doubtful at this time -- because the insurance experts insist that the repair is so slight that they cannot allow any devaluation -- that we will win out. However, I think I can prevail on my co-owner to accept the figure or make the break uneven by reducing my share of the selling price. I would allow the \$3000 that you paid for "Merganser Fish Duck". In other words, you will actually receive a \$6000 allowance, making the difference of \$9000 payable.

By the time you receive this letter you will no doubt have seen the color reproduction in THIS WEEK -- the magazine section of the New York Herald Tribune. The painting was brought in this morning from the warehouse where I kept it for safety during the summer, and was photographed in color for the new Luce Magazine "Sports Illustrated".

Because the reproductions will no doubt bring some immediate inquiries from museums and collectors, I should very much like to hear from you at your earliest convenience. Incidentally, the payments should have to be made at one time if this presents a problem.

I hope you will be in New York during our forthcoming 29th Anniversary Exhibition which opens on October 5th with new pictures and sculpture by our four boys and one girl.

My best regards to you and Dorothy.

Sincerely yours

BGB:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

in New York in Nov. Just cannot leave during Oct.

Have picked one or two things here in Vermont this summer and Mrs. Carlisle is going to send you down the information. Expect Mr. Titus Geesey here on the 10th. His first visit.

Hate to ask you how your Mother is but I do hope no worse for your sake. Although I do not say much to you about her I know what this sorrow and anxiety means to you. My loving sympathy.

Why don't you send me photos of what you got and I can give you answers without waiting to see the pieces.

Much love and excuse my mistakes.

Aff.

Titus

11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

September 22 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you so much for your kind letter of September 18th regarding what you refer to as a "mill weight" but which Jane Belew still insists is a windmill weight. After receiving your letter I read it to Miss Belew. We were both still puzzled as to the function of the weight, so she did a little bit of local research with some old-timers here. They informed her that Chanticleir and his kind were not used in a mill or as a substitute for a millstone, but were used as a balance weight on the opposite side of the fan part of a windmill. With a touch of Rembrandt I have attempted to make an "early American primitive" drawing to illustrate Chanticleir in his natural habitat. Supposedly, these heavy weights were used to counter-balance the weight of the fan, and of course were seen from the outside.

I'm glad you think Chanticleir is a good one, as I think he has great charm also, but in this case I'm going to be greedy for a while and keep him at Crescenda Street, since I like him so much and since Ma already has two of his kind at the Museum.

Many thanks again to you for your kind letter, and hoping to see you for sure this winter in the East,

Sincerely yours,



W:u

AIR 32
MAIL

For to publishing information regarding sale transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sale transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 20, 1954
I do hope that you will see the situation from my point of view and will not be offended because I wrote in line of duty.

My best regards.

Mrs. Elizabeth Navas
316 East 66 Street
New York, N. Y.

Dear Elizabeth :

amoy yistecni2

Today I received the report from Louis Pomerantz regarding the Kuniyoshi painting "Bouquet and Stove" and had a conversation with him regarding the picture, since I always find it a little difficult to follow through with technical terms. He explained that the painting needs no cleaning whatsoever, and that in plain language, there is just two spots to be touched up, as well as normal tightening of the canvas which most pictures require from time to time. Naturally I was very much relieved and the \$50 estimate which the Museum of Modern Art or its insurance broker will attend to, gives further evidence that the damage evidently is superficial.

I know that you want me to be perfectly frank with you, although I hesitated all afternoon before I dictated this letter.

Although I am not referring to your letter of July 20th as a document of any sort, I must mention it because this was turned over to the Kuniyoshi Estate with all the other pending material when the lawyers and Sara were making a survey of the financial situation at that time, and in relation to the future. Thus, I have to be prepared to make an explanation to the Attorneys about your change of mind, more than a year later, particularly in view of the report submitted by Pomerantz. Sara knows that Roy Neuberger and others wanted the picture and that in each instance I advised them that it had been set aside for you. You know that no collector will consider a painting that had been turned down, and that several years must elapse before the picture is again saleable.

I am telling you all this only because I am placed in a very embarrassing position as you can well see. Naturally I would not want you to take the painting for the collection if you have any qualms about it, but I would like a letter devoted exclusively to the "Bouquet and Stove" by Kuniyoshi so that I can forward it at once, with no reference to any extraneous matters.

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 Fifth Avenue, New York 28, N. Y. • Sacramento 2-2452

MEMORANDUM

Date.....

TO: The Heads of all AFA Chapters.

To assist the trustees of an anonymous foundation in performing a notable service to American art, the Federation is acting as an agency for the distribution of the enclosed booklet, on the pleasures and perils of collecting, just published by this foundation. We believe that the ABCs as spelled out by John I. E. Baur and illustrated by Saul Steinberg will make a valuable weapon in the armory of the living artist in softening up even the most incorrigible of non-collectors. Numerous other uses will immediately occur as you discover the persuasive magic of text and drawing for yourselves.

Though the publication of the pamphlet is a truly non-profit venture, it is hoped that some of the costs may be recovered through its sale to institutions at the nominal price of ~~25~~^{25.08} cents. Also, because we wish to offer our Chapters an opportunity to make an honest penny through discounts on sales whenever possible, ABC may be sold to the public at a suggested list price of ~~40~~⁴⁰ cents.

but more than
An order blank is enclosed which tells its own story. If you must be billed, you will find a box to mark, otherwise payment in advance is vastly preferable. All orders and correspondence relating to them should be addressed to the Princeton Press. But we at the Federation would be pleased to hear any thoughts or comments you may wish to write on the subject of this valuable and delightful booklet.

Cordially,

Burton Cumming
Director

Incl.

DRAFT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 21, 1964

Professor R. W. McMillan
Department of Art
Southern Illinois University
Carbondale, Illinois

Dear Professor McMillan:

Although there is considerable time, I think it best to make final arrangements for the exhibition of Shahn drawings and serigraphs. As you probably know the latter are large, measuring 39 x 25. You have given no indication of the size of the gallery you are setting aside for the exhibition and would therefore like to know how many pictures you can use. When I hear from you I shall send you a detailed list.

Sincerely yours,

EGH:ah

September 18, 1954

Mrs. Betty McLean
Betty McLean Gallery
8415 Varsity Plaza
Dallas, Texas

Dear Mrs. McLean:

Ever since your telephone call I have been thinking seriously and regretfully of your decision. I have also made several inquiries as I had hoped to find the ideal person to take over if you are determined to give up.

In the letter I have failed, although I almost had a perfect solution. Unfortunately the person I had in mind did not wish to return permanently to Texas. However, it seems incredible that some one locally cannot be induced to take over. After all if the large "important" exhibitions were eliminated or were reduced to a minimum, the expenses would be considerably cut down. I know from experience when we get a large show like the current one of Chicago Artists, the transportation, insurance and other costs add up to a large sum, which the commission can barely counteract. Couldn't some one locally be induced to continue with perhaps with one National exhibition per year? I really feel very grieved about the matter because New York cannot assimilate any more artists. As a matter of fact the situation here is becoming increasingly bad. The artists are charged outrageous exhibition fees and have no continuity in their presentation.

If your decision is final and you come to New York in the near future, I should very much like to talk to you about an overall plan that I have been working on. This may be of interest to you if you plan to continue your activities in the arts.

Sincerely yours

EGHls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PANTHEON BOOKS INC.

333 SIXTH AVENUE • NEW YORK 14, N. Y.

September 27, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

The printer has promised finished books for Shahn's THE ALPHABET OF CREATION by October 15th, and we plan our general shipment on October 20th.

For your information, our discount to bookdealers on this book is one-third. If we have to handle packing and shipping of single copies, there is an additional charge for postage and shipping expenses. I am sure you will understand this.

Yours sincerely,

Helen Wolff
Helen Wolff
Kurt



457 CENTRAL AVENUE
HIGHLAND PARK, ILLINOIS
Highland Park 2-6600

September 11th, 1954

PH
much more

The Downtown Gallery,
32 East 51 Street,
New York, 22, New York

Attention: Edith Greger Halpert, Director

Dear Mrs. Halpert,
Gentlemen:

As I live out in the suburbs,
there was no way to send the painting air-
mail, but they promised me that it would
definitely get there for Monday. Hope it
does and that it arrives in good shape.
I was a little scared about sending it.

Good luck! I am sorry I
am missing your preview.

Sincerely,

LR/veg

Follett Ringer
Mrs. Philip Ringer

Rh 4 - 2368
W.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 19, 1954

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines, Iowa

Dear Dwight:

Believe me, I would like to be in the green vegetation of Maine, Connecticut or Iowa. New York is really an incredible spot and particularly so in the Downtown Gallery. The more I taper off the more work I seem to have and less time to do the things that I had planned, including answering my letters.

A delegation comprising Fred Wight (for ten days), Rossiter and Francis, departed yesterday and I am now attacking the fattest folder I have ever seen.

I am very pleased that Zorach's show looks so well and if you are in the mood to make some snap shots, I would adore having a record of the installation. Bill seems to be having a fine time, to the degree that he forgot the Downtown Gallery exhibition which opens in two weeks. As punishment he will not be mentioned in any of the magazines as the reviewers have all been here.

Apropos the shipment, I doubt whether it would be advisable to send the stuff to Richmond at this time. The exhibition is to be held in the Spring and it would be wicked to withhold the material from the New York audience for what would add up to almost a year. Thus, it would be best to return the sculptures and pictures to the respective places when your show closes.

Helen's address is:

Mrs. Helen Kroll Kramer
277 Park Avenue
New York 22, N. Y.

I know she would be delighted to hear from you.

Incidentally, your trip must have been wonderful, and I am glad that you and John had such a delightful vacation. I hope you can repeat the visit to Newtown next year.

Sincerely yours

EGM:ls

September 18, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

Dear Dan:

I hope that you are as pleased with the reception of the Chicago artists exhibition as I am. Naturally I regret you could not attend the party, but still hope that you will see the show before it closes.

I am also eager to show you the new Stuart Davis which has just arrived for our own exhibition opening on October 5th — together with a group of new Shahns which are equally exciting. Is there any possibility that you will be here shortly? If not, would you like to have me send you photographs, or in the case of Davis, a color transparency, because the black and white naturally misses out considerably.

Your representative, Pete Pollack, was about and can give you direct reports regarding the exhibition.

My very best regards.

Sincerely yours

EGH:z

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, President

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Five Letter Telegram
VLT=Five Letter Victory Lit.

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA 111 PD=FAX DALLAS TEX 23 1126AMC=
EDITH HALPERT, THE DOWNTOWN GALLERY=
32 EAST 51 ST=
WIRE PRICES SHAHN WATERCOLORS=
STANLEY MARCUS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Sally Fairweather

Shirley G. Hardin

FAIRWEATHER-GARNETT GALLERY

1019 Hinman Avenue, Evanston, Illinois • University 4-0767

September 27, 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York 21, N.Y.

Dear Edith:

We've heard glowing reports of your show by Chicago artists from so many people, and were glad to know that our friend Rita Stein, whom we had asked to look in on the show and report to us on it, made a purchase of a Myoko Ito.

I arrive in New York on October 4th; there is no chance of my getting away any earlier, but I am hoping I may still get a look at the contents of the exhibition before it is crated up.

We're delighted it has been so well received, and I'm looking forward to seeing you soon.

Sincerely,

Sally

Sally Fairweather

SHF/au

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

136 West Greenfield Avenue
Milwaukee 4, Wisconsin

September 10, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

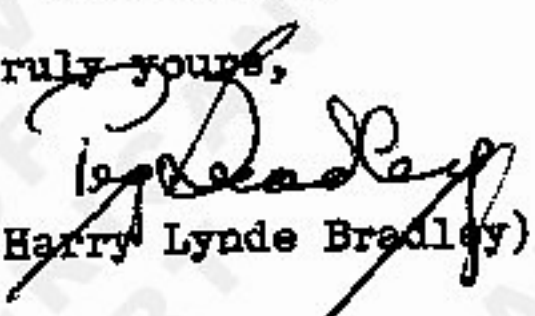
The Stuart Davis has been here for a week and I have tried it both at the apartment downtown and in the country and it just doesn't go with anything.

I am, as you know, terribly intrigued with Mr. Davis' work, but I do not have the right kind of surroundings to go with it. It needs a very modern house.

I have your notice of your opening on Monday and will come in at the end of the month when I am in New York.

Will ship the picture to you on Monday.
Thank you very much for sending it.

Very truly yours,


(Mrs. Harry Lynde Bradley)

MBB:IB

AFM

September 18, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. J. Watson Webb, Jr.,
11740 Crescenda Street
Los Angeles 49, California

Dear Mr. Webb:

It was so nice to hear from you, and I still look forward to seeing you in the East.

There are two Mill weights at Shelburne; one in the Folk Art Collection and the other was used on the walk beam of the Ticonderoga. Strangely enough, one of these was found in California, but originated in Maryland; and the second was located in Connecticut. We have since found a horse and rooster in New York State.

These all served as Mill weights, but to date I have been unable to ascertain exactly how the bird functioned other than the fact that it replaced the regulation millstone. The desire to have attractive objects for utility even entered the mill.

Your chanticleer is quite different in design and far more elaborate in detail. Indeed he has great charm and I think you got a bargain, as we had to pay much more for ours, which were more primitive in conception.

I am sure your mother will be delighted with this new addition to her collection.

Sincerely yours

EGH:ls

9-29-54

-2-

Mr. Frank Holland
219 Fourteenth Street
Wilmette, Illinois (Sun-Times)

Mr. Copeland Burg
THE CHICAGO AMERICAN
326 West Madison Street
Chicago 6, Illinois

Affectionately,

Pete

PJP:ef

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 21, 1954

Mr. Henry Ford, II
421 Lake Shore Drive
Grosse Pointe, Michigan

Dear Mr. Ford:

You may recall that in April of 1953, you left with us a small tempera by Charles Sheeler, "Classic Landscape", for which we gave you a credit of \$350.00. This credit is still on our books and I wonder when you are planning to be in to see some other examples by Sheeler or, if you prefer, any of the artists whose names are listed at the bottom of the letter-head. Again, if you would prefer, this credit maybe applied to American Folk Art.

It will be nice to see you and Mrs. Ford.

Sincerely yours,

EGH:mh

Joyce Wahl Treiman 844 Hibbard Road Winnetka, Illinois

Sept. 5, 1954

The Downtown Gallery,
32 E. 51 St.,
New York, N.Y.

Dear Mrs. Halpert:

I received your invitation to attend the preview reception of the exhibition "Artists of Chicago" and am very sorry that I won't be able to attend. However, I do want to thank you for including a painting of mine in the exhibition.

Very sincerely,

Joyce Treiman

September 24, 1954

Mr. Charles Alan, Director
The Alan Gallery
32 East 65 Street
New York, N. Y.

Dear Charles:

Now that we are thinking about the returns of the Chicago exhibition, I wonder whether you would want the Goto sent to you a week from Monday. If so, I shall write to the artist for permission to make the transfer.

This idea occurred to me in view of the fact that you are planning to add Goto to your list of artists.

If you have time to spend an evening with me next week I should like to propose an idea to you which should be of interest. Would you let me know when you are free -- again I have a new idea which will tempt you.

Sincerely yours

BOM:la